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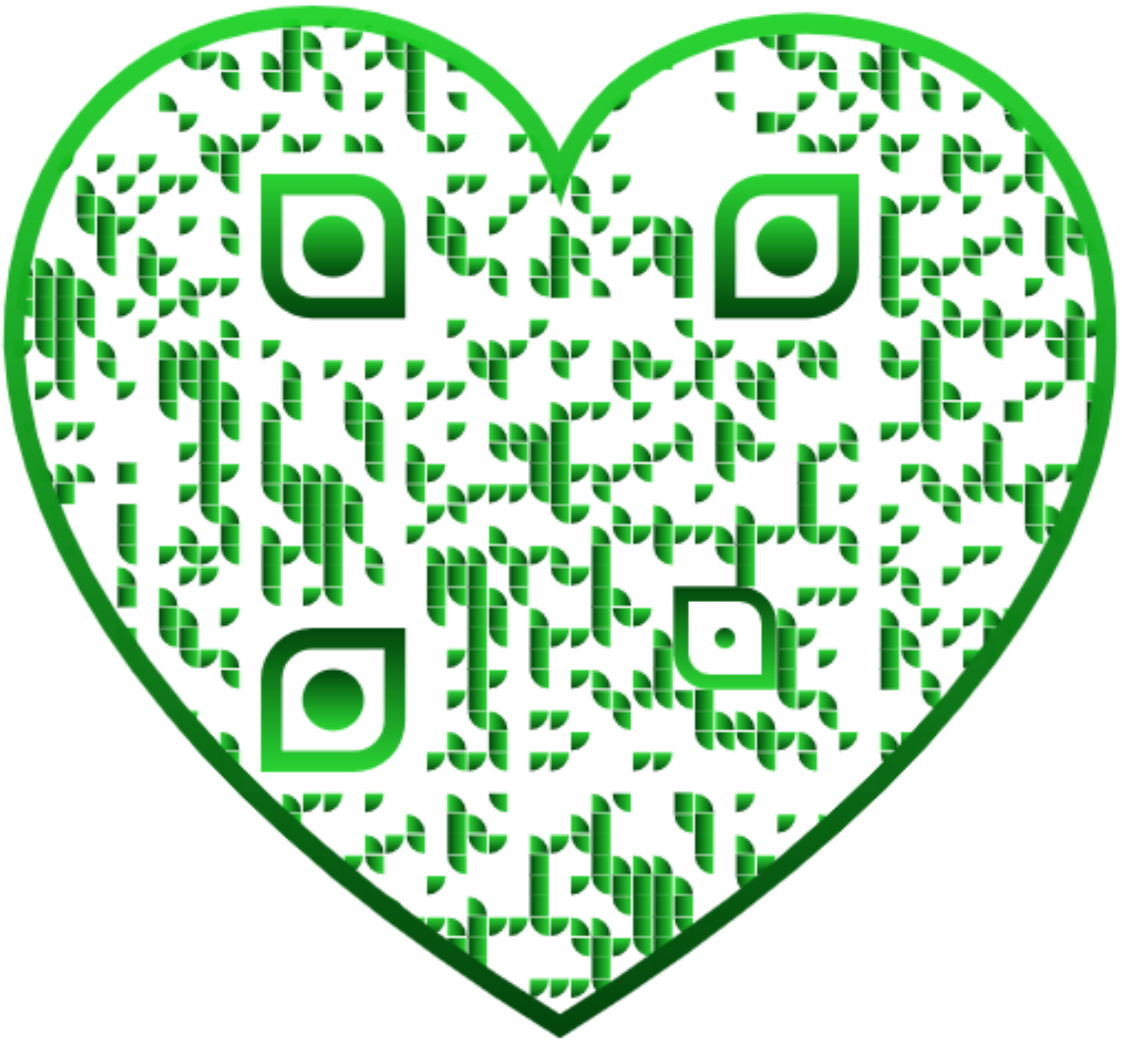

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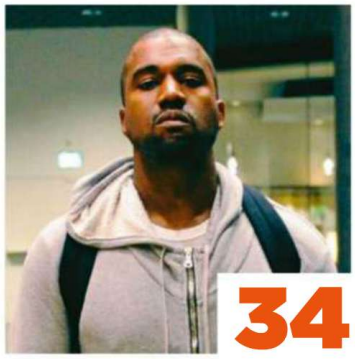

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COVER: JOEY MALONEY, RICHARD JOHNSON, JENN FIVE, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER, ANDY WILLSHER, GENE GLOVER, GETTY

ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

ARCTIC MONKEYS

Do I Wanna Know?

Thought that living in LA might have sapped Arctic Monkeys' spirit? Turned them into Scientologists? Surfers? Film stars? Think again. Alex Turner is still the same man, and on the band's first new song since last year's brilliant 'R U Mine?' he pours his heart out about an on-off relationship. "*I dreamt about you near me every night this week*" he purrs over a slow, sexy, grinding riff. And there's an echo of Josh Homme's sleaze (Homme produced the Monkeys' third album, 'Humbug'), as Turner sings, "'*Cos there's this tune I found that makes me think of you somehow/When I play it on repeat*". Once again, he's singing about things everyone can relate to. "*The nights were mainly made for saying/ Things that you can't say tomorrow day*" he continues, conjuring up that feeling of being loose-lipped after a few drinks. It's one of his best lines since he sang about "*cuddles in the kitchen*" on 2006's 'Mardy Bum'; a decade after they started, the Sheffield band still excel at capturing the minutiae of romance. Coupled with 'Mad Sounds' – a slower, 'Submarine'-like track the band recently debuted in Sweden and Denmark at their first European festival shows of the summer – album number five is sounding smart and mature. Already the opening song in their live sets, 'Do I Wanna Know?' has 'Glastonbury moment' written all over it. ***David Renshaw, News Reporter***

The new song has 'Glastonbury moment' written all over it

METZ

Can't Understand

The third of this year's Adult Swim series of singles finds the Canadian noise trio releasing their first new music of 2013. 'Can't Understand' is an anthem of disenfranchisement that's at once melodic and heavy. It slays.

Phil Hebblethwaite, writer

THE VACCINES

Melody Calling

The Vaccines may be making the transition from indie heroes to arena-conquering rock gods, but this slight, summery rock chug seems more like something Justin would play you in his bedroom than in the cavernous O2 Arena. As The White Stripes once observed, sometimes you need to remember how you got started, sitting in your little room.

Kevin EG Perry, Assistant Editor, *NME.COM*

THE AMAZING SNAKEHEADS

Testifying Time

One minute and 22 seconds of Glasgow's dirtiest and most exciting new band being possessed by the spirit of rock'n'roll. Dale Barclay howls, "*I'm testifying! I'm testifying!*". There's the thump of drums and a Fall-like clatter of guitar. And when it's all over you'll press play again immediately.

Siân Rowe, Assistant Reviews Editor

VOLCANO CHOIR

Byegone

Justin Vernon of Bon Iver hooks up with Thomas Wincek of Winsconsin four-piece All Tiny Creatures and various members of folk-electronica crew Collections Of Colonies Of Bees to create stirring, National-style atmos-rock and give his falsetto a rest. Epic, shiversome and as lyrically unfathomable as ever.

Mark Beaumont, writer

CHILDHOOD

Semester

London's fuzz-pop, baggy-edged shoegaze revivalists sound caffeine-boosted on the relatively lively flipside to their 'Solemn Skies' single. Searing guitars, cooing backing vocals and '90s vibes that are so strong you'll find yourself ordering a *Blossom* box-set from Amazon.

Dan Stubbs, News Editor

ZOLA JESUS

Avalanche (Slow)

Lose your mind to industrial power-ballad siren Nika Roza Danilova all over again with the fruits of a live collaboration with avant-garde hero JG Thirwell. Stripped of her chilly electronics, right down to just subtle strings and that voice, it'll fillet you like a fish in seconds.

Emily Mackay, writer

SHARON VAN ETTEN

Esao Andrews

Featuring on a new compilation album asking musicians to create a song about an artist of their choice, SVE's ode to American painter Esao Andrews is a dirgy guitar affair awash with her trademark ashen vocals. It's a welcome addition to her catalogue while we wait for the follow-up to last year's 'Tramp'.

Jenny Stevens, Deputy News Editor

DANNY BROWN FEAT. A$AP ROCKY

Kush Coma

Tim Westwood's still playing hot joints. Who knew? And the old-school hip-hop connoisseur was the first to premiere a version of Danny Brown's zoned-out ode to a whitey. 'Kush Coma' is a cosmic journey told with Brown's typical vim, suggesting his upcoming album 'Old' will be top quality.

Lucy Jones, Deputy Editor, *NME.COM*

MIA

Bring The Noize

So she's back. And her first single since 'Bad Girls' sounds like four songs butting each other in a bid for supremacy. First time you try it, it's horrid. But unpick the militant drums, jittered vocals and protest lyrics ("*It's not me and you, it's the fucking banks!*") and you've got yourself some enjoyably lairy agit-pop.

Tom Howard, Reviews Editor

DEAN CHALKLEY, PA, JENN FIVE

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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs

BABYSHAMBLES ARE BACK

Five long years since Babyshambles' last release, Peter Doherty returns with a new album – and a Camden market stall selling celebrity fag butts. ***Matt Wilkinson*** *finds out all about it*

MAIN EVENT

It's midday, and Peter Doherty is being driven around Paris in an electric car ("My girlfriend's got one – you plug it in and off you go! They haven't got CD players or iPod ports though, so you have to make your own entertainment."). A few minutes ago, he was at the city's Studio Question De Son, where Babyshambles recorded their new album, and which he notes has a logo much like that of *A Question Of Sport*. Provisionally titled 'Sequel To The Prequel' and confirmed for a September 9 release, news of the band's first album since 2007's 'Shotter's Nation' – also produced by the returning Stephen Street – raises one big question. Having been away so long, and with their history for being a little patchy in the music department, is the album actually any good? For now, Peter has something more pressing on his mind. "I'm opening a stall at Camden Market selling rock'n'roll memorabilia," he says. "I've got fag butts that belong to Bobby Gillespie, Kate Moss and Amy Winehouse, and I've got Christmas paper that [former Coventry City goalkeeper] Steve Ogrizovic once sent to the guy from Black Sabbath. All kinds of shit, basically." Surprisingly, this is all true. But rag-and-bone trade aside, Camden is key to Babyshambles' story right now: Doherty is soon to catch the Eurostar there to join his band – Drew McConnell (bass) and Mik Whitnall (guitar) plus new drummer Adam Falkner – for live rehearsals. Their summer tour kicks off at Germany's Melt! Festival in July and ends with a 20-date UK tour in early September. It is, says Doherty with a sigh, "gonna be fucking mayhem". Just don't call it a comeback. Says Peter: "Please don't say 'Babyshambles are back'."

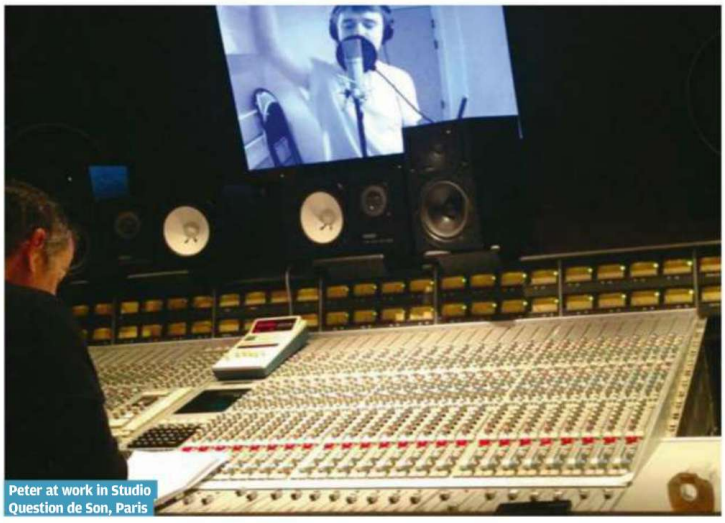
> *"This band has always been there"*
>
> PETER DOHERTY

Why shouldn't we say 'Babyshambles are back'?

"It might seem like we've been away for ages for you, but this band has always been there to me. Every time I look in

DREW MCCONNELL

Mik and Peter take a break from recording in Paris


Peter at work in Studio Question de Son, Paris

THE DETAILS

TITLE: TBC. 'Sequel To The Prequel', 'Prequel To The Sequel' and 'HAPPY' are the contenders
RECORDED: Studio Question De Son in central Paris, 2013
PRODUCER: Stephen Street (Blur, The Smiths)
RELEASE DATE: September 3
LEAD SINGLE: 'Nothing Comes To Nothing', out August 26
***NME* SAYS:** Despite lyrics concerning everything from *Columbo* to North Korea, zoo animals ("*penguins are great*," apparently) and Chuck Berry's 'Johnny B Goode', this is a grown-up-sounding album from Babyshambles, and the most collaborative record the band have made.
THEY SAY: "I don't want this to be half-arsed. I want to get up there and really fucking smash it out." – Peter Doherty

Things are looking up for Peter Doherty

the mirror I see a Babyshambles tattoo, so it's like it's never been away really."

What do you want us to say instead?

"I dunno, just say, 'Hello... Look who it is!' And 'Come on England!' of course."

After all this time away, can Babyshambles still be a force in British music?

"How dare you even question the 'Shambles?! But seriously, we were never accepted in the music world in the first place. It took us a year before they even let us play in the same venues as everyone else. So we just keep ourselves to ourselves and everybody's invited and there's no dress code."

What can you tell us about the new album?

"It's a strong record. [Producer] Stephen Street has pulled it out the bag, I think. And there's a special guest on one of the songs. We're not saying who it is yet, but you'll like it."

You've worked with Stephen Street twice before. Do you have a strong bond with him?

"Yeah, we recorded the album very quickly, which is good. He doesn't take any messing around. I came in for one session after being up for two nights. He stopped the tape, walked into the live room and said, 'Pete, stop playing like a cunt', because I was playing out of time. I'd never heard him use that language, and you could hear a penny drop. I did what I always do in those situations, which is burst into tears and act like a cunt. But I wasn't playing like a cunt – I was trying fucking hard!"

What can you tell us about your new drummer?

"Not a lot – he's a man of mystery! He doesn't want to be involved with any interviews; he just wants to play the drums. So we're going to respect that wish."

Are you looking forward to getting out on the road again?

"It's all really exciting for us. It doesn't matter how many tracks like 'Fuck Forever' or 'Pipedown' you've got, even if you're Oasis, The Beatles, Velvet Underground, if you've got new tunes there's no better feeling than getting up there and banging them out. I'm dead excited."

What's your mood like these days? You seem pretty happy...

"Aw, really? Why's that a surprise to you? I'm happy! I don't know what happiness is really. I'm awfully happy at the moment though. Despondently happy. Terrifically happy. We might even call the album 'HAPPY'. You'll have to work out what it stands for..."

THE ANNOTATED TRACKLIST

A good two-thirds of the album's 12 songs are unknown to Doherty fans. Here, the band run through their favourite moments

1. **'FIREMAN'**

2. **'NOTHING COMES TO NOTHING'**
***NME* says:** The first single.
Drew: "It's classic 'Shambles. Initially it was Mik's song, then Peter added the lyrics. This album has been a three-pronged attack in terms of songwriting. Peter, me and Mik."
Peter: "Stephen Street's mix of it made me think of Morrissey, and at first I wasn't too happy about that. But when I heard the final version it actually made me cry."

3. **'NEW PAIR'**

4. **'FARMER'S DAUGHTER'**
***NME* says:** A live favourite with a great vocal performance from Peter.
Mik: "When we recorded that I was so impressed and proud of Peter. I swear to God, he did about 15 takes back to back. He was really pushing it. He came out of the vocal booth and he was wet through, and he says, 'My ears are like two lamb cutlets!' 'cos he'd had the headphones on. But honestly, his voice! My missus – whose opinion I respect – she was like, 'Oh my god, it sounds like he can actually sing!'"

5. **'FALL FROM GRACE'**
***NME* says:** A big departure for the band, this finds Babyshambles going country.
Peter: "This was mostly written by [band associate] John Robinson from The Bandits, who I wrote ['Grace/Wastelands' track] 'I Am The Rain' with. It's got a nice, friendly guitar lick, à la Bob Dylan."

6. **'MAYBELINE'**

7. **'SEQUEL TO THE PREQUEL'**

8. **'DR NO'**

9. **'PENGUINS MASTER'**

10. **'PICTURE ME IN A HOSPITAL'**
***NME* says:** Another track that echoes Morrissey's early solo work.
Drew: "This is about Peter coming to visit me after my car accident [McConnell was seriously injured in a hit and run in 2011]. One of my first memories was the paramedic telling me I'd broken my spine in three places. Then my next memory is I'm on a slab with doctors all around me. And then the memory after that is waking up to somebody brushing my hair away from my eyes, and I looked up and it was Peter."

11. **'SEVEN SHADES OF NOTHING'**

12. **'MINEFIELD'**
***NME* says:** The dark, brooding album closer.
Peter: "We wrote this in the Pyrenees, where I was convalescing with the parents of a ballerina. Drew found me and turned up with Mik and John and we wrote it in the granny house at the bottom of the garden. A house of happiness it was."
Drew: "We actually wrote it in real time. We were in a shed drinking French wine, there was a big, huge storm outside and we just started freestyling the lyrics – one line each. Thank fuck I pressed record on my iPhone!"

Pluck forever: Peter the guitar hero

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NEWS OF THE WEIRD
FROM THE NME NEWSROOM

SUNNY SIDE UP
Sneaky Dee's restaurant in Toronto has named two meals on their breakfast menu after Canadian punks Fucked Up. If you want a Fucked Up Breakfast in the UK, simply visit your local greasy spoon.

The Fucked Up breakfast

HAIR RAISING
A lock of Mick Jagger's hair was sold at auction by Chrissie Shrimpton, the younger sister of model Jean Shrimpton, an ex-girlfriend of the Rolling Stones frontman. The winning bidder, a Mr Rooney of Cheshire, could not be contacted for comment.

RITZ CRACKERS
Liam Gallagher had a pop at Robbie Williams, saying "any fucking clown" could play at Manchester City's 60,000-seat Etihad Stadium. The same week, Gallagher's Beady Eye played the city's 1,500-capacity Ritz.

SOUND AFFECTS
Animal Collective were joined onstage by Michael Winslow, best known as sound-effect-making cop Larvelle Jones in the *Police Academy* film series, at their Bonaroo festival gig. "We got the bleeps, the sweeps and the creeps," said the band.

Animal Collective and Michael Winslow make sweet sounds together

NORTHERN SOLES
An app promoting new film *Spike Island* teaches users how to convincingly dance like a 'Manc'. If Bruce Forsyth is reading, can we suggest a themed episode of *Strictly*?

WORDS: MARK BEAUMONT PHOTOS: XPOSURE

Bobby Gillespie: "Come on then, Cameron!"

"WE WANT PEOPLE TO QUESTION AUTHORITY"

Primal Scream's 10th album is their most politically charged yet. ***Bobby Gillespie*** *tells us he's ready to take it on the road*

Primal Scream's latest album 'More Light' is a bristling portrait of present-day Britain soundtracked by voodoo grooves, swirling psychedelia and rattling garage-rock. As they prepare for festival dates, we catch up with frontman Bobby Gillespie to see how he thinks the new material's going to go down.

'More Light' seems like a call to arms for the apathetic – will it change anything?
"We're really writing about science fiction realities, so probably not. We're just making art. I'm a conscious person – I'm pretty aware – so I'm writing about what I feel and what I see. I don't think a rock'n'roll record is gonna cause any huge social upheavals. I don't think that's on the agenda any more. I don't think rock'n'roll has the cultural gravitas that it once had, if it had any. Maybe it just had some in my mind."

> *"We're living in extreme times"*
> BOBBY GILLESPIE

Is now the time to be political?
"The whole world seems to be lurching to the right and we're being governed by unenlightened, intolerant, greedy people, so it's going to affect me and what I write. Apart from the trade union movement or the Occupy people there's no real challenge. The Conservative party, the Labour party, there's not much difference. That fucking idiot in charge of the Labour party, last week I saw him on TV and he said if Labour get elected they're going to cut welfare. I just thought, 'This is insane.' The Labour party are supposed to be the party of the working man and they're gonna attack the working man as much as the Tories."

Would you ever get involved in something like the G8 Summit protest gigs that Bono organised?
"We were asked to do that but we didn't have the time. They're talking about ending poverty but I think you should be talking about ending capitalism. People are poor because of fucking capitalism. Bono's great and everything but poverty is a symptom of the disease."

Do you feel out on your own saying this stuff?
"We're living in pretty extreme times and nobody engages with it, especially people in the art world. There's been a mass de-politicisation in the last 30 years. There's a lot of reasons for it, but I think people just haven't ever been educated politically. I don't mean party political, I just mean a moral view of the world. People should treat people kindly, make it a more egalitarian fucking world. To me it's a moral thing, it's not a party thing."

How are you getting all of this across in the live show?
"We haven't played that many gigs yet, but there's a lot of different subjects on the record. Songs like 'River Of Pain', 'Tenement Kid' and 'Walking With The Beast', they mean a lot to me those songs and hopefully people can connect with them. If there's a message it's educate yourself, question authority."

Bobby onstage at Glasgow Green

You supported The Stone Roses in Glasgow this month. What did you think of the show?
"I enjoyed it more than Heaton Park, actually. It was great they were playing 'Breaking Into Heaven' – I really love the second album, 'Second Coming'."

David Cameron's looking for new bands to listen to now that Johnny Marr and Mike Joyce have said he can't listen to The Smiths – how would you feel if he started getting into Primal Scream?
"Ha ha ha ha! Good question. I don't know how he would enjoy us."

He wouldn't sleep well afterwards.
"Well, he doesn't have a conscience, does he, so he probably would. He hasn't really got any real morality or conscience or feelings for people. He's a fucking horrible guy."

YOKO'S MAGIC BUS

As part of her Meltdown festival, Yoko Ono honours John Lennon with a special mobile studio

Yoko Ono prepares to educate the youth

"John would love it, I'm sure," says Yoko Ono. "In fact, I know he does. He's here with us all now, telling me so." Yoko is on the John Lennon Educational Tour Bus, which rolled into London last week as the wife of the late Beatle curated the Meltdown festival at the Southbank Centre. While the likes of Peaches, Iggy & The Stooges and Thurston Moore were unleashing their own brands of rock'n'roll fury inside, Ono was hoping to find stars of the future on the Lennon bus, which houses a full audio-visual studio, guitars, keyboards, drums and a rooftop 'Peace Deck' on which to sit and write lyrics.

Yoko is revelling in the fact the bus – the second of its kind after the original in the US – has come to fruition.

"Isn't it great?" she says, glancing around the interior. Earlier, a group of teens – refugees from war-torn corners of the world, now living in London – were making music on the bus. Yoko chipped in on vocals, while Earl Slick – who's played guitar for John Lennon and David Bowie – was on hand too.

"It's important that children come on here, from all different cities that don't get this opportunity," she says. "I think of it like a modern version of an ice-cream van. Instead of running after it to get ice-cream, the kids can run after it to get studio time. It's free, too, which is important. Very few things are free these days."

Ono says she enjoyed the experience of putting together the line-up for Meltdown, an honour previously bestowed to John Peel, Patti Smith and Jarvis Cocker.

"I said yes straight away, then I thought I couldn't do it because it was such a big job, then all these ideas hit me," she says. "I think I'm pretty good at making music and art, and this is an extension of that." This year's festival included a special theme of activism, particularly in support of jailed Russian protesters Pussy Riot, two members of which attended the festival. "What they're doing is brave and courageous," says Ono.

> *"It's important for children to get this opportunity"*
> YOKO ONO

The closing spot belongs to Yoko and The Plastic Ono Band, who are set to perform 'Double Fantasy' with a host of famous guests on Meltdown's final night. Released in 1980, just three weeks before John Lennon's death, this will be the first time 'Double Fantasy' has been played live, and Yoko can't wait – especially if it goes as well as her opening performance. "I must say, it was pretty good. I can say that, can't I?" she asks. "Well, you can't be modest all your life. I'm 80 years old. By this time, you have to be truthful. I love myself, OK? But if I don't love myself, what am I doing here? Think about that."

Her son, Sean Lennon, is now musical director in the band, which is something that constantly surprises his mum. "When I was going to have a child, I never thought he'd be a musician and help me later in my life. He's so good. And once upon a time he was just a tiny thing in my tummy." The pair, along with long-time drummer Yuka Honda and guests including Lenny Kravitz and Tune-Yards, will next appear on her new album, 'Take Me To The Land Of Hell', which is due out in September. It's sounding "really good", according to Yoko. "I'm really starting to appreciate this line-up of the band," she says. "Sean is very finicky, you know? Attention to detail and so on. He's very precise and clear in what he wants from everyone. Of course, now the album is finished, I don't want to wait until September. I just want to release it NOW!"

Earl Slick has a jam with teens from around the world

Yoko's Educational Tour Bus arrives in Liverpool, May 8

FIVE MINUTES WITH... EARL SLICK

Bowie's 'The Next Day' guitarist hopped on the John Lennon Educational Tour Bus for a chat

WHAT BRINGS YOU ONTO THE BUS, EARL?
"I'm doing [Lennon and Ono's] 'Double Fantasy' at Meltdown on Sunday, playing on six songs with the band. I came on the bus to play with the kids. Everything was happening on the hoof, the kids were interacting and jamming and I was helping them finish things. They were absolutely loving it."

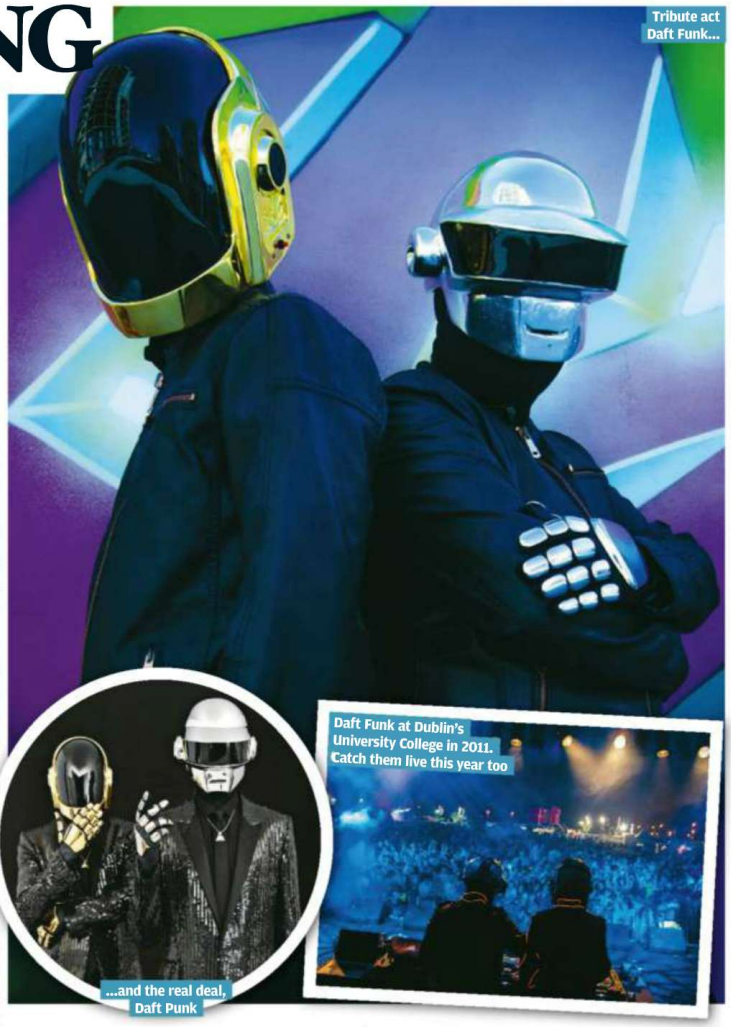
WHAT WOULD YOU HAVE GIVEN TO USE A FACILITY LIKE THIS WHEN YOU WERE A TEENAGER?
"I'd have pitched up with a bed and called it my house. The only thing it doesn't have is a big room for an orchestra."

WE'RE OBLIGED TO ASK: ARE YOU GOING TO BE TOURING WITH DAVID BOWIE?
"Do you know something I don't know? No, there's no big secret. There'll definitely be no shows this year, I can tell you that. There's no conspiracy about a tour, there just is no tour, and that's all I got for you, I'm afraid!"

WORDS: ANDY WELCH PHOTOS: WENN

GETTING LUCKY

*They've got the helmets and the tunes but not the French accents. Tribute band **Daft Punk** have suddenly found themselves very much in demand*


Tribute act Daft Funk...

...and the real deal, Daft Punk

Daft Funk at Dublin's University College in 2011. Catch them live this year too

When *NME* last spoke to disco pioneer and Daft Punk collaborator Giorgio Moroder, the chances of Daft Punk touring this year seemed bleak. "I asked Thomas [Bangalter] whether they would tour, because they did so well with their 'pyramid' tour, but I got the feeling that to go on tour is such a big job. I feel that if they do tour it won't be right now. And it's not going to be easy, because all those great guest singers and people like Paul Williams, they wouldn't be able to take them on tour," he said.

If you do want to hear 'Get Lucky' live though, all is not lost. Two Irish DJs have taken it upon themselves to plug that gap. Meet Kevin (no last name supplied), one half of this year's most in-demand tribute act, Daft Funk...

Have you been doing this tribute act for long or is it a shameless cash-in?

"We started around five years ago. We were just two fans who wanted to try and recreate what Daft Punk had made. We started off with glowsticks and bike helmets and then we invested money into it and got to where we are now."

You must have seen a spike in interest in Daft Punk this year.

"Oh yeah, it's spiked significantly. Two years ago people were starting to get a bit fed up of hearing the same material so we were trying to create our own. In our new sets, essentially we're going back and forth between the four albums."

'Get Lucky' must go down well.

"People go bananas. To see a dancefloor move when you play 'Get Lucky' and you're dressed as Daft Funk is amazing."

How much did the helmets cost?

"The latest range of helmets that we bought came close to €3,000 for two. It's a necessary expenditure for the show, otherwise it wouldn't be as appealing."

Obviously a big thing with Daft Punk is their anonymity. Do people in and around Dublin know who you are?

"Very few people. That's the appeal of Daft Punk and I think to an extent it's the appeal of our show as well. Whenever we're setting up our equipment onstage we'll do so in balaclavas just to keep it a mystery!"

Where can people see you play live this summer?

"We're waiting to finalise a full tour but we're going to be doing some good festivals in the UK – some that you would have definitely heard of."

BEHIND THE TRACK: DAFT PUNK'S 'GIORGIO BY MORODER'

The electronic music pioneer tells us how he's been lured back to electronic music at the ripe age of 73

When did the band tell you they wanted to turn your life story into a track?

"I was in Paris when they called me and told me roughly about the idea, and I think they'd been thinking about it for a while. They didn't tell me exactly what it was, but that's typical of them."

Did the band interview you?

"Yeah, Thomas asked me about when I started to play the guitar and how I got started, then I just spoke and spoke for about four hours. It's by far the longest interview I've ever done!"

What do you think of the finished track?

"I love it! What I'm saying is a little strange sometimes, but it's like the soundtrack of a movie in 11 minutes."

Did the band talk about the influence you'd had on them?

"I think they like my music, particularly 'Chase' and 'I Feel Love' [by Donna Summer, pictured below with Giorgio]. The concept of the album is about going back to dance roots, using real musicians. I guess that's where the idea to include me came from. I'm sure it will influence dance music producers to go back to *real* guitars, bass and drums – it's just so interesting."

WORDS: DAVID RENSHAW (DAFT FUNK), KEVIN EG PERRY (GIORGIO MORODER) PHOTOS: ROB MANNING, WIREIMAGE, GETTY, DEAN CHALKLEY, JAKE LEWIS

NME EXTRA WIN! BRILLIANT BESTIVAL TRIP FOR YOU AND THREE MATES

Bestival is 10 years old this year and the line-up is looking stronger than ever. An eclectic cast including Franz Ferdinand, Snoop Dogg, The Flaming Lips, Elton John, The Knife, Savages and tons of others will play over the weekend at the fancy dress extravaganza (this year's theme is nautical, with the weekend being dubbed HMS Bestival).

It all takes place on 5–8 September at Robin Hill Country Park in the Isle Of Wight, and the nice people at Bestival are giving one *NME* reader the chance to attend along with THREE of your mates. *www.bestival.net*

HOW TO ENTER

Go to your smartphone's app store. Download and launch a QR reader app for your smartphone, then scan the QR code (right). You'll be redirected to exclusive *NME* features, info and video footage. Mobile network and/or wi-fi charges may apply. No smartphone? Head to *NME.COM/extra*

Savages are playing...

...and you could be there

HOW THIS MAN MADE THE LEFTFIELD LP OF 2013

*Backroom man **Jon Hopkins** has moved overground with 'Immunity' – and is working with **Wild Beasts***

Jon Hopkins rises from the underground

London-based electronic whiz Jon Hopkins' career has been bubbling away for over 10 years. Best known for his collabs with King Creosote on their 2011 Mercury-nominated album 'Diamond Mine', with Brian Eno on the 2010 album 'Small Craft On A Milk Sea' and with Coldplay on 'Viva La Vida Or Death And All His Friends', it's taken until his fifth solo LP to break through in his own right. Structured around the ups and downs of an epic night out, 'Immunity' is a tour de force of pummelling techno and dreamy electronica. So why has this album struck such a chord with people? "I don't know," he says, speaking from his east London studio. "I've done quite a few albums before and I was expecting the same kind of thing where, like with [third album] 'Insides', some people just didn't review it. Some people who listen to it get really into it, but it's very underground." The success of his King Creosote collaboration has helped him reach a wider audience, he adds: "Maybe it's 'cos there's a bit more fluidity 'cos of the 'Diamond Mine' things as well, but it's hard to say really."

Now, Hopkins says, he's already beavering away on his next project – a collaboration with Wild Beasts' frontman Hayden Thorpe. "It's just a one-off at the moment but I think we'd both like to do more one day. I'm a huge Wild Beasts fan and we're both interested in analogue synths, and the same kind of territories." The track itself is a cover of husky-voiced synth-pop singer Q Lazzarus' '80s cult classic 'Goodbye Horses', which is being reissued by New York-based label Mon Amie Records. The track was made famous after soundtracking the scene in *Silence Of The Lambs* in which Buffalo Bill dances around with a suit made of human skin. Thorpe and Hopkins' version will be the B-side to the special seven-inch, released on July 16. "It's one of my favourite things I've done," Hopkins says of the project. "Hayden's voice is stunning. We did the thing in one day. It's quite a simple piece but it has this terrifying atmosphere to it."

Wild Beasts' Hayden Thorpe

WORDS: LUCY JONES, JENNY STEVENS PHOTOS: JAMES GLOSSOP/*THE TIMES*, RICHARD JOHNSON, ANDY HUGHES

NME MUSIC PHOTOGRAPHY AWARDS WITH NIKON 2013

Take the shot that goes down in music history and win top Nikon gear

Have you got what it takes to capture the moment Mick Jagger swaggers onstage for The Rolling Stones' first ever Glastonbury show with an image that'll go down in music history? Could you push your way to the front of the Arctic Monkeys' moshpit to get a shot that could define a generation? Here's your chance to prove your chops, as the NME Photography Awards with Nikon are now open for entries.

For the fourth year running, we're on the hunt for the best and brightest music photographers. Images from both amateurs and professionals are welcome, and will be judged by an expert panel including *NME* Editor Mike Williams, *NME* Picture Editor Zoe Capstick and legendary *NME* photographer Roger Sargent. Categories include live, portrait, festivals, documentary, under-18s and professional.

Winners in all amateur categories will bag a Nikon 1 J3 with 10–30mm lens kit worth £579.99. With its super-fast shooting speed and ultra-light aluminum frame, it's perfect for letting you get right up close to the action. Each of these winners will also be put forward for the Grand Prix to win an extra £500 of Nikon kit (RRP), while the winner of the Readers' Choice award will take home an extra £250 of Nikon kit (RRP). You'll also be invited to meet *NME*'s Picture Editor and an *NME* photographer for a professional consultation on your portfolio.

The winner of the professional category will bag a Nikon D600 camera and 24–85mm lens worth £2,475.98, which will give you all the kit you need to take your photography to the next level. All the winning work will go on display at an exhibition in London.

Plus, for the first time this year, we're offering readers who vote in the awards the chance to win a Nikon Coolpix S9500, with a 22× zoom and built-in Wi-Fi that allows you to share your snaps and videos instantly with friends using a smart device.

So what are you waiting for? This time next year it could be your shot on *NME*'s front cover! Head to *NME.COM/photoawards2013* now to find out how you can enter and vote in this year's NME Photography Awards with Nikon.

The right place at the right time: Palma Violets shot by *NME*

Spector by Andy Hughes, winner in last year's Live category

TALKING HEAD

WHY I EGGED SIMON COWELL

***Natalie Holt** has performed with The Libertines, but now she's known for egging Cowell on the Britain's Got Talent final. She tells us why she did it*

Natalie Holt takes aim at Simon Cowell, June 8, 2013

As a jobbing musician, I get asked to appear on TV programmes regularly. I got asked to perform on the *Britain's Got Talent* final to mime that night, and I took the gig in order to make the protest, basically. I want people to wean themselves away from this Saturday night trashy hype and start appreciating a band for their creativity. Even Arctic Monkeys had a time where they honed their skills and performed in a garage. They were creative and had time to reach their peak. They didn't just have one-year-long careers before someone else came along.

People are watching *BGT* for the back-stories and the weirdness as much as anything. It's just so pervasive. I think that genuine talent is being lost because kids are seeing these shows and thinking that you need to go on TV to succeed. I think there needs to be more freedom of choice about how you can get out there, and a system that nurtures musicians and entertainers and doesn't just exploit them. Simon Cowell has got such a stronghold over the media and record contracts. People are being subliminally fed this stuff all the time and it's not encouraging creativity or any forward momentum with the music industry. It's just creating a money-making standstill.

"This is more fun than playing viola!"

So I found myself in a rare position. I could have just not taken the gig and gone home and decided that I didn't want to have any involvement with these shows. But I wanted to create a debate. I wanted to make a gesture to show there's something wrong.

> ***"I wanted debate. A gesture to show something's wrong"***
> NATALIE HOLT

I see my protest as being in the spirit of Jarvis at the Brits or John Lennon's bed-in. It wasn't a really serious protest, which is why I didn't look angry about it. I just want people to question what happens to the contestants once the show's over. Every year they're producing a whole bunch of people who come through this awful process, but how many of them actually have decent careers afterwards? Not very many.

I feel lucky that I've got a career in the music industry and that I'm able to work, and hopefully the fact that I've had this experience and the fact that I'm not a loon making a bitter protest against Simon Cowell will come across to people.

I haven't been paid for appearing on the show and I will never be employed on any Cowell-based production again. I've lost work as a result, but that's OK. I've been asked to do all kinds of stuff since. I've had offers from around the globe this week for interviews but I haven't taken them. I do not want to promote myself through this.

I have a picture of John Lennon and Yoko Ono protesting in their bed, and I look at that as an inspiration – someone who used their position to try and change things a bit and the way people think. I'm basically just a normal person who is making a living by occasionally doing my stuff on TV, but I had the opportunity to do something and I took it.

REX

FIVE MUSICAL PROTESTS

Natalie Holt isn't the first person to protest about music...

JACKO Vs JARVIS
Brit Awards 1995

Jackson was indulging in a performance of 'Earth Song' that suggested his very being could end war and cure disease. Then Jarvis invaded the stage and wiggled his bum, neatly pricking the pomposity.

THE WHO Vs ABBIE HOFFMAN
Woodstock 1969

"This is a pile of shit, while John Sinclair [the poet and White Panther] rots in prison!" shouted Hoffmann, head Yippie, during The Who's set. Townshend retorted "Fuck off my fucking stage" before hitting him with a guitar.

YOGI JOE Vs JONI MITCHELL
Isle Of Wight Festival 1970

Just after Mitchell performed her hymn to the hippie movement, 'Woodstock', her mic was seized by hippy agitator Yogi Joe, who ranted about how the festival should be free.

OL' DIRTY BASTARD Vs SHAWN COLVIN
Grammy Awards 1998

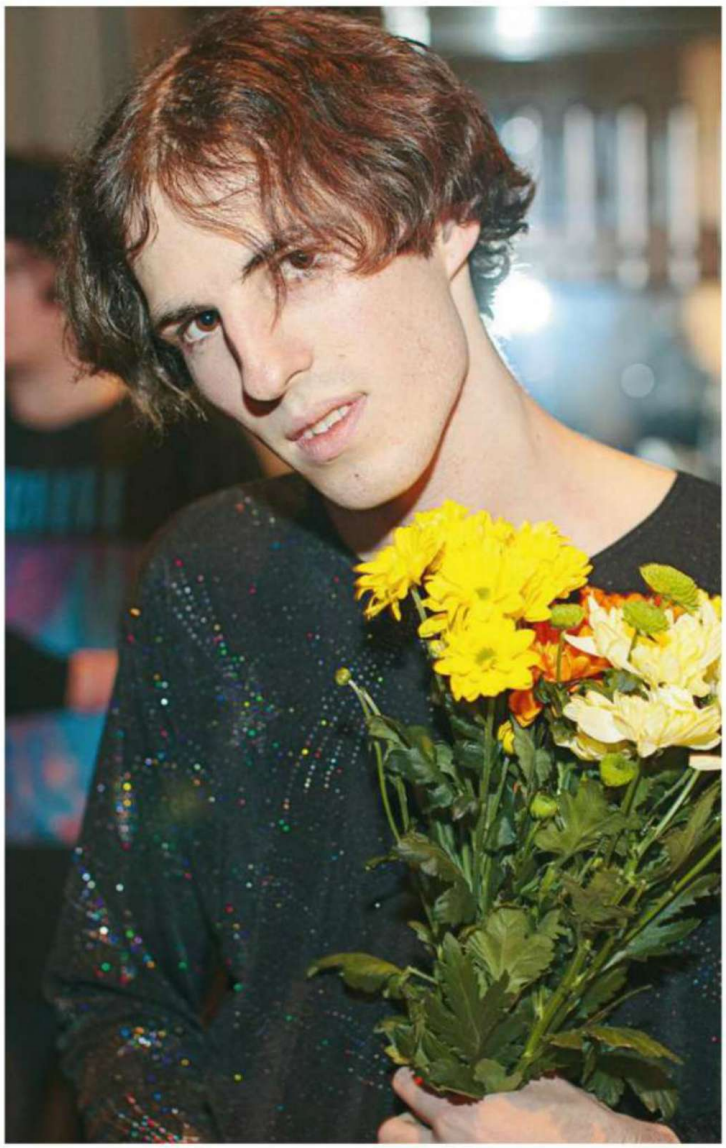
As US singer Shawn Colvin mounted the stage to collect her Song Of The Year award, Wu-Tang firebrand ODB gave a speech about how he'd only bought his expensive outfit 'cos he thought Wu-Tang were going to win.

KANYE Vs TAYLOR SWIFT
MTV Awards 2009

"Imma let you finish," said Kanye, before doing the opposite as Taylor Swift attempted to collect her Best Music Video Award. Obama branded him a "jackass", and Kanye's year of meme-ification began.

Pieces Of Me
AUSTIN WILLIAMS
SWIM DEEP

The frontman on family holidays, dancing to The Jacksons, the Ramones' style and Julian Cope



My first album
GREEN DAY – 'DOOKIE'

"Me and my brother found a load of albums in the loft. I was pretty young, and one of them was 'Dookie', along with a load of Everclear and Supergrass albums – it must have been a really cool, '90s hippy chick that lived there before. It's weird. That's what shaped me as a kid and I always wonder what would have happened if we'd found Led Zeppelin or 'The Dark Side Of The Moon'."

My first gig
UNKNOWN, MALDEN

"When I was about 10 my dad took me to this little gig at a bar down the road in Malden. I had no idea what the band were called and I was really young and naive and I just assumed they were REM. Obviously it wasn't because there were about 10 people there, but in my head I was watching REM. I went home and put make-up on and took it off straight away. That was my make-up stage."

The first song I fell in love with
THE JACKSONS – 'BLAME IT ON THE BOOGIE'

"We used to go for family holidays in the south of France every year. We were dancing at this outside park and that was the first song I got a groove to. It was the first time I got what was going on with dancing; before that I thought it was weird that people moved their bodies around in that way."

My favourite lyric
RAMONES – 'GOT A LOT TO SAY'

"There's an amazing lyric that I always think I'll save for when someone asks me, and then today I couldn't think of it. So I've gone for the Ramones. It goes: '*I got a lot to say/I got a lot to say/I can't remember now/I can't remember now*'. I really want to remember that other lyric. I do remember it sometimes; I'm not just a massive stoner who can't remember anything..."

Right now I love
PARLOUR

"They sound a bit like The Brian Jonestown Massacre or My Bloody Valentine. I saw them support Wolf Alice and they were really good. They've got these sonics that hypnotise you; that's the first time I've wanted to stay for a whole gig for ages."

My favourite place
ODEON, HOLLOWAY ROAD, LONDON

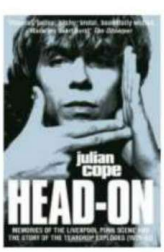
"The Odeon cinema on Holloway Road is probably one of my favourite places. I love the cinema, though that's probably quite a boring thing to love. The people that work there are crackers. There's one girl that wears a different wig every day."

The book that changed me
HEAD-ON BY JULIAN COPE

"I've been reading this Julian Cope autobiography. It's about him when he was a punk, when everyone started dressing like goths and wearing make-up. It's pretty cool to hear that first-hand."

My style icon
RAMONES

"Tony Hawk? No, I'm joking. The Ramones are my style icons. They all look so uniform and yet so different. They look like a crew, like they'd all have the same tattoos. We've all got tattoos of the same thing – 'NG' for 'nice girls'. When we first started hanging out in Birmingham we all started growing our hair and wearing our mums' aprons out. It was like that disco scene in New York with weird costumes and stuff. We thought we looked really cool."



Clockwise from main: it's a bit late for Mother's Day, Austin; style icons the Ramones; current crush Parlour; The Jackson 5, who gave Austin his groove; Green Day's 'Dookie'; Julian Cope's book; the Odeon, Holloway Road

WORDS: LISA WRIGHT PHOTOS: DAN KENDALL, REX, ALAMY, CHRIS FLEET

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

ABOUT TO BREAK

GLASS ANIMALS

Meet the out-there Oxfordites, captivated by creatures and pursued by A-list producer Paul Epworth

"They're badass outlaws, they wear ponchos and have tattoos," says softly spoken Dave Bayley. "Unicorns are pretty gangster." Welcome to the warped world of Glass Animals. Everything about the Oxford quartet's psychedelic indie – from the song titles ('Cocoa Hooves', 'Golden Antlers') to their previous band names (Afro Pony, Alligator Puffin Chicken Go Yeh Woo) – is like stumbling into a lost *Mighty Boosh* episode.

We're sat today in The Shed, a hut in the woods in Oxfordshire. Filled with guitars and blankets and pillows, it's like a padded room for boho loons; somewhere you'd imagine British Sea Power noodling away – not the likes of super-producer Paul Epworth, winner of Oscars and Grammys, who has signed the band to his new label, Wolf Tone.

"He soundtracked our early years," says drummer Joe Seaward. "The Rakes, Bloc Party... that's how we bonded as a group. We'd go and watch those bands at The Zodiac in Oxford. So he was partly responsible for 'us'. We told him. He looked pleased."

Hippy, trippy Dave, Joe, Drew Macfarlane and Edmund Irwin Singer met aged 14 and, in 2010, decided to set up a MySpace. Four days later the buzz had begun – but, determined to finish their degrees, they put music on hold and waited two years before releasing the 'Leaflings' EP through XL imprint Kaya Kaya. While Joe admits the limbo period was "frustrating", Glass Animals' time on hold helped hone their sound.

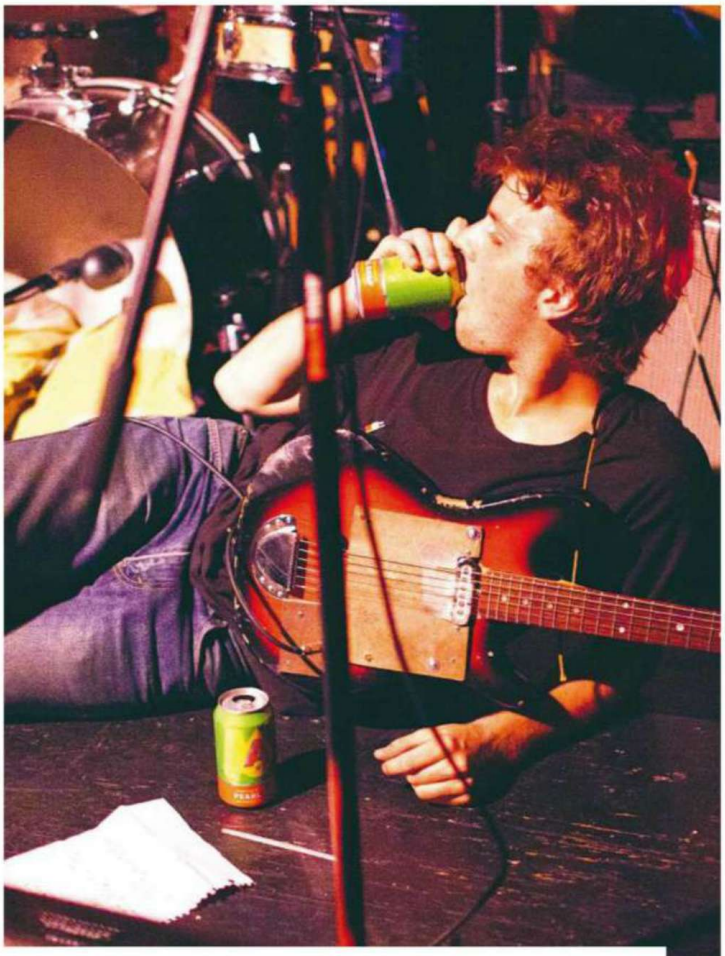
"I spent so much of my life thinking about brains and bodies," says frontman Dave, who, thanks to his neuroscience degree, spent many hours with psychiatric patients. "It comes though in some of the lyrics. I met someone who punched a singer with several Number One songs in the face at a book signing," he continues, "and other people who had really dark stories."

Before they start work on their debut album, their first Wolf Tone release will be the single 'Black Mambo'/'Exxus'. It's a story about a freakish, dancing mole. "Ahh, it's all nuts," says Dave, head in his hands, distressed by his own creation. Let the madness begin. ***Harriet Gibsone***

JENN FIVE

NEED TO KNOW

BASED: Oxford
FOR FANS OF: Wild Beasts, Alt-J
BUY IT NOW: The single 'Black Mambo'/'Exxus' is out on July 1
SEE THEM LIVE: They play Melt! festival in Germany (July 18) and OFF Festival in Poland (August 2)
ON *NME.COM*: Watch 'Exxus' and hear an exclusive remix
BELIEVE IT OR NOT: Dave was initially so nervous about singing that he recorded many of the band's early tracks under a duvet. "I could only do it with Drew in the room, blanket over head, facing away, sock over mic," he says



MAC: "I NEED A BREAK!"

Mr DeMarco says nine months of solid touring have taken their toll on him and his band

RADAR NEWS

To anyone who's seen him playing live recently, it might seem like Mac DeMarco is in rude health. The Captured Tracks-signed favourite was one of the hits of Brighton's Great Escape festival in May, and audience reaction to his dates around the rest of the UK has been equally rabid. But all is not what it seems for the Montreal man, who tells *Radar* that nine solid months on the road have taken their toll. "I just need a break from touring altogether," he explains, adding: "The way that we tour, we're not the kind of band who get the hummus and vegetable plate in the back room. We get the bottle of whiskey and 500 beers. So that kills you. I love playing these songs, especially for the people who haven't heard them, but it's getting old – especially for us."

With talk turning to new material, the frontman says he's now itching to get back into the studio. "I have a lot of demos [recorded] and a few lyrics, but I'm not the kind of guy who can sit in the van and work it out. I'm either extremely hungover or driving the whole time. I wish I was one of those Bob Dylan jackasses who could sit in the back and write a whole album, but I guess I'm just not."

Mac's now hopeful that he'll be able to start recording again over the summer, although he says he's unsure about when the resulting record might see the light of day. "If I had a choice it would come out right when I was done recording. But because it's gonna be 'Mac's second album on Captured Tracks' they're gonna be all, 'Yo, we need eight months' press time'. And that's great – that's why I'm able to play places in the UK. But... you know?! Maybe I'll just send it to you guys as soon as it's done..." We'll be waiting, Mac.

Tom Warden

BAND CRUSH

Ella Girardot from Arthur Beatrice on her new favourite act

"Rhye are amazing. They're not ashamed to use big pop choruses and the singer is absolutely amazing. You hear a song of theirs and it's so instantly familiar that you think you must have heard it before when you were younger."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 SAVE MONEY

Ever since the breakout of Chief Keef in 2012, Chicago has revelled in its moment back in the spotlight, throwing up new MCs and mixtapes in droves this year. With Chance The Rapper and his Save Money crew leading the charge, there's also fire coming through courtesy of the perma-stoned Vic Mensa (pictured), whose irresistible 'Orange Soda' recently dropped ahead of his 'Innanet' mixtape. Then there's Katie Got Bandz and Sasha Go Hard, alongside new tapes from Alex Wiley and the Kanye-esque production of Tree. Chuck in the emergence of Rockie Fresh (under the tutelage of his MMG boss Rick Ross), and the future of Chi-town looks not only assured, but more exciting than ever.

2 FLOWERS

With faint echoes of what Cocteau Twins' Elizabeth Fraser might have sounded like if The Smiths had chosen to work with her instead of Sandie Shaw, London trio Flowers' early gigs have shown heaps of promise. Their recent EP for Cloudberry, 'When You Lie', brims with Marr-like riffs.

3 RYAN ASHLEY

Of the many wannabes out there, Ryan Ashley is the closest we have to a UK version of Frank Ocean. The London-based singer is signed to PMR (Disclosure, Jessie Ware), and has recorded a cover of Ocean's 'American Wedding', but it's his own material that's where it's really at. Check out 'The 97' on SoundCloud.

4 CAVEMAN

With an August 5 release on Communion pencilled in, NYC five-piece Caveman's 'In The City' is picking up plaudits thanks to its woozy, lilting nature (missing Beach House? Look no further). There's also a neat guest appearance from Hollywood A-lister Julia Stiles – her out of the Bourne films – in the video.

5 SKINNY DREAM

It's a family affair for Southend's Skinny Dream, as three brothers and one other make heady, sun-drenched shoegaze – the pick of their SoundCloud bunch being the effortless 'Exhale'. It's music to soundtrack wasted summer afternoons. Debut EP 'Crush' lands later this month.

BUZZ WORDS: MATT WILKINSON, DAVID RENSHAW, IAN PATERSON PHOTO: WOLF JAMES

SCENE REPORT

BEATS AND BANGERS WITH TODDLA T

The yappy Sheffield electro maestro introduces some of his fave new acts

A few months back I talked about Stylo G, who has since gone on to have a Top 20 smash with 'Soundbwoy'. Now I'm going to talk about someone who's potentially the UK version of Stylo – **Lisa Mercedez**. Rooted in hardcore bashment but not scared of jumping on all kinds of riddims, Lisa sums up what we do best in the UK: bringing styles together. Check out 'Move Up Mi Body', which moulds sparse and tough club production with hardcore Jamaican-style vocals. It's mad!

Also known as Ben Westbeech (the soul singer) **Breach** is a side-project that's snowballed into a beast. Every now and then a record is made that's meant to be a solid club track, but for some reason it pops over. Breach has done this with his track 'Jack'. Signed to Claude Von Stroke's Dirtybird label, it's looking to be THE house track of the summer.

Responsible for one of the beats of last year with 'Tyga's Rack City', **DJ Mustard** makes minimal, genius hip-hop beats that have got Timbaland gassed. Fun, brave and simple, his brilliantly named mixture 'Ketchup' features YG, E-40 & Kid Ink and more. I can see him producing for the biggies such as Jay-Z and Rihanna in the future.

Since the US explosion of dance music, more and more hip-hop-influenced club music has popped up, and **Kid Kamillion** is one of the guys doing just that. Check out his remix of A-Trak's reworking of Yeah Yeah Yeahs' 'Heads Will Roll' for the trapper side of his production. I think of this more as hip-hop than 'electronic' music, but either way it TUMPS.

The first time I heard **Sinead Harnett** was live at BBC's Maida Vale studios singing with Disclosure on 'Boiling' and 'What's In Your Head'. It sounded so effortless. Now signed to Black Butter, her first single is produced by house don Eats Everything and is called 'Got Me'.

NEXT WEEK'S COLUMNIST: BBC Radio 1's Huw Stephens

Toddla's Top 5

Lisa Mercedez
'Move Up Mi Body'

Breach
'Jack'

DJ Mustard
'Ketchup'

Kid Kamillion
'Heads Will Roll'

Sinead Harnett
'Got Me'

Sinead Harnett has also sung with Disclosure

JORDAN HUGHES

5 To See

This week's unmissable new music shows

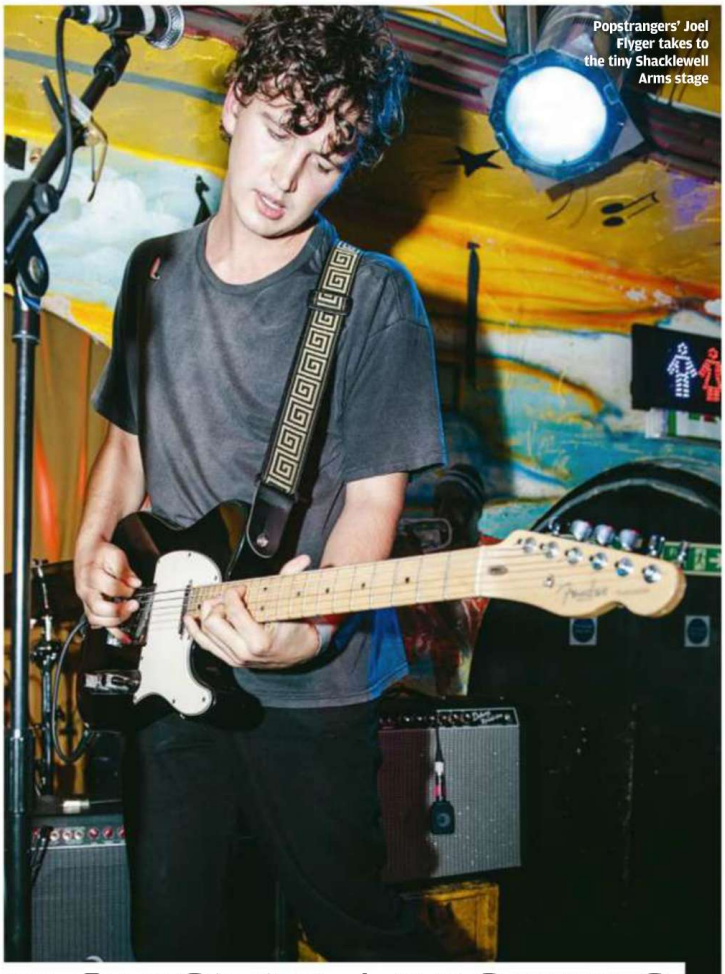
TELEGRAM
(pictured) Power Lunches, London, June 27

TEMPLE SONGS
Shacklewell Arms, London, June 27

MATTHEW E WHITE
Leaf On Bold St, Liverpool, July 1

SCOTT & CHARLENE'S WEDDING
Green Door Store, Brighton, July 2

WAXAHATCHEE,
Rough Trade East, London, July 2



Popstrangers' Joel Flyger takes to the tiny Shacklewell Arms stage

POPSTRANGERS

SHACKLEWELL ARMS, LONDON THURSDAY, JUNE 13

RADAR LIVE

Migrating halfway across the world in April, Popstrangers left the comfort of their New Zealand fanbase and decamped to London, where they're relative unknowns. A bold move, perhaps, but one that it looks like they won't regret. After a handful of UK shows, they're gradually building some buzz and tonight's show justifies that growing attention.

Opening with 'In Some Ways' from their debut album 'Antipodes' (one of the most underrated releases of 2013 so far), it's symbolic of the rest of their set, swinging pendulum-like between lethargic and frantic bursts of energy. Joel Flyger's vocals spiral entrancingly, asking mind-boggling questions like, "*Does it gross you out like curtains, did it eat you off the floor?*" and wrapping the darkened room up in a surrealist otherworld.

'Heaven' cuts through that daze, its fierce immediacy and impossible-to-ignore chorus sounding even more gargantuan blasting out of the PA than it does on record. Though it's Popstrangers' most accessible effort to date, there's another track emerging to steal its crown. Noted just as 'New Song' on the setlist, it hints at the direction future releases might take; utilising the same disorientating structures but shining a light on the brighter, catchier side of their sound. Bassist Adam Page contributes ominous but alluring backing vocals before a soaring, anthemic chorus breaks through to blow everything else away.

The vocals wrap the darkened room in a surrealist otherworld

Older track '1000', from their 2009 self-titled debut EP, follows, with Joel repeatedly begging "*Tell me where it hurts*" before 'What Else Could They Do' closes the set with dizzying, corkscrew riffs and thundering dynamics. Popstrangers might not be destined to be as hyped as tonight's headliner, Waxahatchee, but they're more than capable of conquering their new home – even if it's at their own steady pace. ***Rhian Daly***

GLASTONBURY 2013

LET'S GET ROLLING

Thousands are returning to Worthy Farm this week following a fallow year for Glasto. For some, including the biggest rock stars in the world, **The Rolling Stones**, it will be their first time onsite. Kicking off 16 pages of all you need to know about 2013's festival, **Mark Beaumont** shines a light on a gig that's been a long time coming

Keith, Charlie, Mick and Ronnie backstage in New York, last year

October 2012, and *NME* is speaking to Ronnie Wood around the announcement of The Rolling Stones' O2 comeback shows. "There's been no mention of that, but I'm gonna bring it up," he says, possibly deadpan, about rumours they'll headline Glastonbury the following summer. "They'll probably go, 'Get out of here, Woody, shut up, no!' I don't care. I always take risks like that, so I'll put it forward. I have great respect for it because it is an institution, that there frolic in the mud."

By Christmas, with their guest-smattered O2 shows being hailed as a roaring success and the 50th anniversary comeback gathering pace, the Stones' silence on the Glasto question is speaking volumes. "I'm really going to be guilty here of leaving that one up in the air," Keith Richards tells us. "I mean, I'd love to. We're getting this year under our belts. But anything's possible, that's all I can say. But if it could happen, I'd love to... This whole thing just seems to be gathering momentum again. There are some more things in the works, definitely."

"The band's riding high, man," he adds. "After being off the road for five years... it's a real joy to play together again. The Stones will always pull some surprises."

The 2013 new year comes around and *NME* corners Mick Jagger. With eight 50 & Counting shows already under his belt, he too is ecstatic about simply being onstage doing what he does best again, even if he admits he'd been initially feeling nervous. "It's funny, I was saying to the stage designer, 'I haven't marked the stage out!' I usually mark it out on an outside court like a football field or basketball court or something. But I forgot. And when we got to Wembley Arena [to rehearse for the O2 shows], I looked at it and suddenly went, 'Oh God!'"

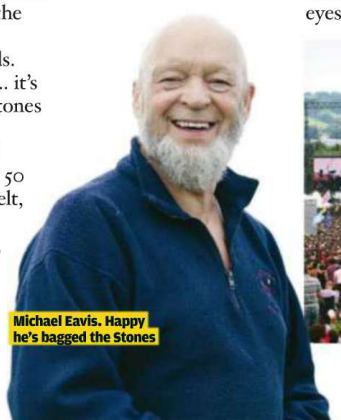
And what was it like when you actually had to face 20,000 people? "Like riding a bike, really. It didn't faze me that much..."

On the subject of Glastonbury, however, he's remaining tight-lipped – the tease. "There are other things! In the world! Apart from Glastonbury!" he says, cackling. "But then again, Glastonbury *is* very important..."

"PLAYING TO 20,000? LIKE RIDING A BIKE"
MICK JAGGER

Michael Eavis, on the other hand, just can't keep a secret. If he had a bag rammed full of cats, it'd be empty in seconds. If he had a hat, anything under it would escape the instant he's asked, "Can't you give us a *hint*?"

"Any major act I'd love to have headline?" he muses as *NME* bounce around the under-construction Glastonbury site in his mud-spattered red truck in March. A familiar glint of barely restrained excitement lights up in his eyes, that oh-cripes-Emily's-gonna-have-my-


Michael Eavis. Happy he's bagged the Stones

Jagger: "Glastonbury *is* very important"

JAKE BUGG

Do you think playing Glastonbury is a big deal for the Stones in the context of their career?
"It's brilliant, you know? It's a huge deal, really. The Stones are wicked. I'm a big fan."
Will you be seeing them?
"I'd love to, but I've got another gig, so I can't. I'll get my chance at Hyde Park."
What would you like to hear them play?
"'Gimme Shelter', surely! 'Paint It, Black'. Keef's still brilliant, isn't he?"
Have you been asked to guest?
"No, but I'd love to."
Who do you think might guest?
"It's gonna have to be someone brilliant. I was thinking how mad Macca would be. That'd be brilliant, and quite controversial. Him doing 'Happy' would be amazing – such a good tune."

BOBBY GILLESPIE

How are you feeling about opening for the Stones?
"We can play before or after any band in the world. We're just gonna do our thing. But of course we love the Stones."
Did they pick you specifically?
"I don't know. I'm sure they must've had some say in it. We played gigs with the Stones about 10 years ago, so I'm looking forward to playing with them again. I'm a big fan."
Have they asked you to guest?
"No, I don't think so!"
What would you like to hear them play?
"'Gimme Shelter', as long as they don't bring guest stars on to sing with them. It'll be OK if it's Merry Clayton, who sang on the original, though."

THOMAS MARS PHOENIX

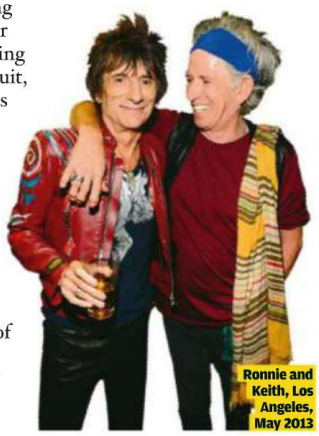
Have you ever seen the Stones live?
"Never, and that's something I've always wanted to do. But I won't be there for that at Glastonbury. I think it's more frustrating to be a musician at a festival than in the crowd!"
Is their headline slot is a big deal?
"Yeah, it's the Stones! It's more than music. It's history. They have so many songs that just choosing the setlist must be a nightmare. I think Mick Jagger does it most of the time, and I've seen a documentary on how he does it – it's almost like there's a computer program to help him."
Who would you like to see them guest with?
"To me, it's just about them."

beard-for-a-hammock-for-this look he gets when talking to journalists two months before every Glastonbury headliner announcement ever. "Well, we've never had the Stones," he says, full of the knowledge that to have Mick and the gang headline would put the cap on his festival's 40-plus-year success story, complete his full set of global legends and make Glastonbury, beyond any lingering doubt, the most influential and important festival in the world. Pregnant, knowing pause. "*Yet.*"

By the end of the month, rumours are confirmed. The Rolling Stones will headline the second night, bookended by Arctic Monkeys and Mumford & Sons on Friday and Sunday. Only drummer Charlie Watts, who claims he hates playing outside, is upset.

The Stones play Prudential Center, New Jersey, December 2012

There's the sense that playing Glastonbury tops a lifetime of ever-escalating achievements for the Stones. Having conquered the global stadium circuit, played the biggest gigs of their eras at Hyde Park, Altamont and Copacabana Beach and grossed so many dollars the numbers have become ungraspable and meaningless, it is, essentially, the only thing that The Band Who Have Done Everything haven't yet done. And as the icons who have thrived and been hounded for their flagrant tenets of hedonism, personal freedom and peaceful lawlessness, Glastonbury isn't merely their spiritual home, they inadvertently invented the place. The festival is a direct result of the permissiveness the Stones continue to force upon British culture, and nobody who has passed through its gates hasn't gone there intending to be a weekend Keef.


Ronnie and Keith, Los Angeles, May 2013

"THE STONES ARE RIDING HIGH, MAN"
KEITH RICHARDS

There's no better timing, either. After decades of being regarded as past-it '60s dinosaurs, recent years have seen a resurgence in the influence of the classic beat-era rock and blues driven deep into popular culture by the Stones. Willy Moon, Jake Bugg, The Strypes, Miles Kane and Palma Violets are all sucking the sap from the Stones' roots as rock'n'roll renews itself from the DNA up. The Stones performing at Glastonbury festival will be the final landing of the mothership and, as a gathering of the rock'n'roll tribes, it will perhaps be unprecedented in music history. The headliners even have their own tribute band supporting them, in the shape of Primal Scream.

If Jack White isn't a special guest, he's lying to himself.

In fact, our money's on two hours of solid gold hits accompanied by a plethora of contemporary music's brightest rising stars. And probably Emeli Sandé.

The Stones in numbers

$558,255,524
Amount grossed by 2005–07's A Bigger Bang tour. The highest-grossing tour of all time, until it was trumped by U2's 360° Tour.

£37,808
Cost of two prime tickets to the 2012 O2 shows from Viagogo. The price included a £4,800 booking fee.

300,000-500,000
Attendees at Altamont, 1969. There were four births and four deaths at the festival, the most famous of which was the murder of Meredith Hunter at the hands of Hells Angels security.

1.5 million
Fans at their Copacabana Beach gig, 2006. The monumental show stood as the biggest gig ever held.

250,000
Fans at Hyde Park gig, 1969. The biggest gig in history at the time, they marked the occasion, days after the death of founder member Brian Jones, by releasing thousands of butterflies in his memory.

Mick at the 1969 Hyde Park gig

SIMON NEIL
BIFFY CLYRO

Is this a big moment for Glastonbury?
"I think it's just amazing that The Rolling Stones are finally playing Glastonbury Festival. They're British rock'n'roll icons, who helped – perhaps even more so than The Beatles – to invent rock mythology. They seem like the last really big band to headline it, so I'm glad that they've managed to cut their fee in half and do it. It's gonna be one hell of a gig."

HARRY KOISSER
PEACE

Will you watch the Stones?
"Probably, yeah."
What would you like to see them play?
"'Gimme Shelter' would be amazing. But are they past their day now? Could it ruin the illusion?"
Who would you like to see play with them onstage?
"Me."
What would you do?
"I'd probably do 'Wild Horses'."
Do you see it as a big deal for them?
"What's a big deal for The Rolling Stones? I mean, it is, but then, is it? They've had some very big days throughout the whole of their lives."
Who's your favourite member?
"I've always been a fan of Mick Jagger. But I have a soft spot for Ronnie Wood, too. But it's probably Jagger. *Classic* Jagger."

EVAN WALSH
THE STRYPES

Are you going to watch the Stones?
"Ideally. Just to say I did it."
What should they play?
"The big hits... 'Jumpin' Jack Flash'."
Are you going to be guesting with them?
"No, we haven't been asked!"
Who would you like to see play with them?
"From a fan's point of view, it would be nice if they got Bill Wyman up again – to get back to how it used to be. I don't know how things are between them, but it would be nice if that happened."
Do you have a favourite Stone?
"Probably Charlie. Being the drummer, I have that quite cool, laid-back Charlie-ness about me. And the decidedly un-rock star approach he has to things."
Do you think it's a big moment for them?
"Maybe it will bring them up to date. It's a festival with a huge following, it might expose them to people who wouldn't have otherwise gone to see them."

KEVIN MAZUR/WIREIMAGE, ANDY WILLSHER, DEAN CHALKLEY, TOM MARTIN, ROGER SARGENT, DAN DENNISON, JENN FIVE, GETTY

Your guest is as good as mine

The Stones are notorious for booking amazing stars to appear with them. So who will be in the wings of the Pyramid Stage?

The great and good come out when the Stones come calling, and the roster of A-list musos who've guested with them on their current 50 & Counting tour is varied and brilliant. One thing's for certain: the Stones will want to pull out all the stops for Glastonbury. The world will be watching them, so the special guests simply *have* to be top-notch. Tongues are wagging just trying to imagine who could be on the bill. A spokesperson for betting agent William Hill told *NME*: "Jeff Beck is on a UK tour and has not got a gig on Saturday, June 29, which makes it seem like he's nailed on. He's appeared before on their tour also. Springsteen is playing London on the Sunday, so most likely he'll be available, and again, he has appeared before. Adele, however, is strongly rumoured for the Hyde Park gigs."

Meanwhile, an *NME* office straw poll says that Paul McCartney might also be worth a punt. The Stones regularly play 'I Wanna Be Your Man', and Ronnie joined Macca onstage at the O2 recently. What's more, McCartney's current tour has a break between June 27 (Vienna) and July 7 (Ottawa) – *and* he's a Glasto vet now, having headlined it in 2004. Be great for him to show up again with his old mates, wouldn't it? And what of Chris Martin? Things have gone quiet in the Coldplay camp recently. Perhaps this is the Glasto regular's opportunity to say, "Oi, remember me?"

WILLIAM HILL'S ODDS ON THE GLASTO GUEST STARS

JEFF BECK
4/7
BRUCE SPRINGSTEEN
11/10
ADELE
11/8
LADY GAGA
5/1
DAVID BOWIE
5/1

What You Said On Twitter

@seanraitt1
"I think Marianne Faithfull would be an amazing addition. True homegrown icon"

@beachball64
"Paul McCartney. I've got a Beatles track in mind they could cover"

@BALTHAZAR_MUSIC
"Win Butler because Arcade Fire deserve to headline this year"

@vintagemudflaps
"René from *Allo Allo*, Mac from *Mac & Me*, Lurch from *The Royle Family* and TV fatman Eamonn Holmes"

@GeneralBoles
"Brian Jones hologram"

@iamsix2008
"I want to see The Rolling Stones join Primal Scream for a joint venture 'Rocks' before they even start their own set"

And the special guests are...

Check out who's already played with the Stones

MARY J BLIGE (London, Nov 25, 2012 and Brooklyn, Dec 8, 2012)
JEFF BECK (London, Nov 25, 2012)
ERIC CLAPTON (London, Nov 29, 2012)
FLORENCE WELCH (London, Nov 29, 2012)
GARY CLARK JR (Brooklyn, Dec 8, 2012 and Boston, June 12, 2013)
JOHN MAYER (Newark, Dec 13, 2012 and Anaheim, May 15, 2013)
LADY GAGA (Newark, Dec 15, 2012)
BRUCE SPRINGSTEEN (Newark, Dec 15, 2012)
THE BLACK KEYS (Newark, Dec 15, 2012)
GWEN STEFANI (LA, May 3, 2013)
KEITH URBAN (LA, May 3, 2013)
TOM WAITS (Oakland, May 5, 2013)
BONNIE RAITT (San José, May 8, 2013)
JOHN FOGERTY (San José, May 8, 2013)
KATY PERRY (Las Vegas, May 11, 2013)
DAVE GROHL (Anaheim, May 18, 2013)
CARRIE UNDERWOOD (Toronto, May 25, 2013)
TAJ MAHAL (Chicago, May 28, 2013)
SHERYL CROW (Chicago, May 31, 2013)
TAYLOR SWIFT (Chicago, June 3, 2013)
WIN BUTLER (Montreal, June 9, 2013)

Sheryl likes to Crow about her appearances with the Stones

"Hello Sheryl, it's Mick" *Sheryl Crow on guesting with the Stones*

"There's nothing more exciting than hearing, 'Hello Sheryl, it's Mick.' There are only a handful of events that have stood out as magical in my career. Playing with the Stones in Miami in '94, playing Shepherds Bush Empire in '99 and the other night in Chicago. I would love to see Gary Clark Jr or Brittany Howard from Alabama Shakes play with them. Or Elvis Costello!"

MICK TAYLOR'S FIVE GREATEST GUITAR LICKS

He was only in the band from 1969–74, but here are five of his most jaw-dropping, hip-shaking moments

5 VENTILATOR BLUES
Exile On Main St (1972)
Featuring a lead guitar outro so awesome Mick was given his one and only co-writing credit.

4 BITCH
Sticky Fingers (1971)
Taylor's first full album as a member of the Stones, and his impact runs through the record.

3 ALL DOWN THE LINE
Exile On Main St (1972)
Taylor's electric slide guitar is note-perfect while still making the track sound laid-back and effortless.

2 SWAY
Sticky Fingers (1971)
He plays the bluesy slide guitar piece in the middle and the grooving lead solo at the end.

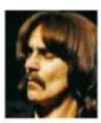
1 CAN'T YOU HEAR ME KNOCKING
Sticky Fingers (1971)
Taylor's finest moment is the jam that makes up the Latin-tinged coda in this song.

Mick has recently performed onstage with the Stones again

AMY BRAMMALL, DEAN CHALKLEY, REX, WIREIMAGE

Clash of The Titans: BEATLES Vs STONES

The Stones are playing at the same time as The Bootleg Beatles. But who should you see? Andre Barreau, aka 'George Harrison', tells us



"I wouldn't dare say, 'Don't go and see the Stones,' that would be far too cheeky, but with The Bootleg Beatles you'll get a more intimate mood. Last time we had the biggest-ever number of people at the Acoustic Stage. This time we'll play to people who've seen the Stones, or don't like the crush, or maybe just prefer The Beatles... I hope we're not on our own! It's very exciting to have that sort of thing going on at the same time; it'll be good to hear a bit of 'Jumpin' Jack Flash' if the wind's in the right direction, to fire us up. And we'll go 100 per cent. The good thing about Glastonbury is we can do more songs like 'Helter Skelter', 'She Said She Said' – go deeper into The Beatles' catalogue. I've got to say Beatles – it's my job. I love the Stones and I've got as much of their music, but song for song, The Beatles win by a neck for me."

Ringo, George, Paul, John, sort of

12 things you must see on... FRIDAY

Two long years since you last lost your mind to a psychedelic curry in the Green Fields, you're skipping gleefully back into the Vale Of Avalon, hellbent on mischief. But the 2013 site is bigger than Kanye's Jesus complex, the list of acts is longer than the M6, and time is short. Let **Mark Beaumont** give you the skinny on the Friday unmissables...

1 THE CIDER BUS
from 10am

The traditional start to every dedicated Glastophile's weekend is necking a pint of suspiciously misty scrumpy at the Cider Bus by the Pyramid Stage. (Since it serves pints pretty much all night, you'll probably be waking up here anyway.) Then set about acclimatising yourself – head up to Toad Hall for the didgeridoo workshop, get in shape by attending the morning workout at Sensation Seekers with the worryingly euphemistic Dick Pulsing, or join the 'laughter yoga' session in the Circus Field Grounds.

2 FRANÇOIS & THE ATLAS MOUNTAINS/ SWIM DEEP
John Peel Stage, 11am

First booze of the day down, you'll want to throw yourself straight into the global psych-pop sounds, right? The side-project of Camera Obscura's François Marry, on first at the John Peel Stage, play elegant, woozy Afrobeat and sing in French – essentially the sound of a mid-morning psychedelic pear cider buzz. Then rouse yourself for the long day ahead with a slice of Swim Deep's thumping noir-pop.

3 HAIM
Pyramid Stage, 12.30pm

A band more used to soaking up the rays beside Californian swimming pools, Haim's midday slot is unmissable – not just for the pop sunshine they'll force through the inevitable typhoon, but just to watch them gawp in amazement at their first sight of acre upon acre of cascading shit as far as the eye can see.

4 PEACE
John Peel Stage, 3pm

You know how every Glastonbury your mate comes back to the tent for a hearty spliff dinner raving about the humungous crowd crushed around the John Peel Stage in the middle of the afternoon for THE EVENT OF THE FESTIVAL? This year that's Peace, briefly rocking an indoor lunchtime slot on their way to the big time.

Harry Koisser speaks

Who are you looking forward to seeing?
"I'd like to see Toy. I've only seen them play in small places before. I've never seen the Stones, and I'd like to see Fuck Buttons as well."

What special preparations will you be making?
"I went two years ago and didn't prepare. I didn't have a ticket. I didn't have a tent. I took nothing with me. And I managed to blag it. So I'll probably do something similar – but I'm definitely allowed in this time."

What non-music related things do you think you'll be getting up to?
"All the weird shit. My mate said there's a place with midgets and they put you in a bodybag. But you need a wristband to get in there and I didn't have one last time."

Everybody has a 'first' at Glastonbury. What do you think yours will be this year?
"I want it to be the first time I crowdsurf. And I want it to be the first time I ride a donkey. Are there donkeys at Glastonbury?"

5 ALL-OUT INDIEGASM
William's Green, 2.30–5pm

Today The 1975, Savages and Tribes (pictured) are among the bands making a million passers-by wonder why the hell half of Somerset is trying to get into that innocuous café.

6 THE LOST PICTURE SHOW
The Common, all day

This is a cinema made entirely of velveteen mattresses, where you can be served cocktails while watching classic/ kitsch movies like *Indiana Jones And The Temple Of Doom* and *Dirty Dancing*.

RICHARD JOHNSON, JENN FIVE, DAN DENNISON, ANDY WILLSHER, JOEY MALONEY, DEREK BREMNER, POONEH GHANA, EMILIE BAILEY, DAVID EDWARDS, ED MILES

7 PALMA VIOLETS
Park Stage, 6pm

It's the premium time for booking your slot on the Tree Of Life – the new revolving viewing platform decked out like the psychedelic mother of all treehouses – 'cos you'll get a great view of Sam Fryer trying to crowdsurf all the way to Shangri-La.

Pete Mayhew speaks

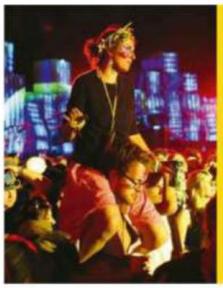
Who are you most looking forward to seeing at Glasto?
"Nick Cave & The Bad Seeds. There's something about their raw energy which makes the show so desirable."
What non-music-related things will you be doing while you're there?
"It's usually quite hard at a music festival to do any non-music related stuff, but Glastonbury – I hear – is a bit different. It's all of our first times, apart from Chilli. I'm completely new to it, so at a guess I'll be discovering Glastonbury... when I'm not watching The Bad Seeds."
Everyone has a 'first' at Glastonbury. What do you imagine yours will be this year?
"I've heard the Stone Circle's pretty good, so I reckon it'll be the first time I can watch the sunrise with hippies."
What's the ultimate mystical occurrence that might happen there?
"Well, you'll get to meet me, obviously. Other than that, just vibing off everyone else."
Will you be braving the food on the main site?
"It's quite fancy now, apparently. You can get, like, baked pigeons and stuff. In fact, now that I've thought about it I'm probably just gonna make it my aim to try and find a baked pigeon there."

8 DJANGO DJANGO
Park Stage, 9pm

From the peak of the NME Awards Tour to the foot of a bloody gigantic maypole, Django Django will be providing the evening's first all-out dance party just in time for the post-dogburger pill to kick in.

9 ARCTIC MONKEYS
Pyramid Stage, 10.15pm

The last time Arctic Monkeys headlined the Pyramid Stage, the perimeter volume limiters kicked in and the band were virtually inaudible to anybody who wasn't actually on the stage. So, fresh from desert sessions of sonic iron-pumping and with some meaty new tracks to premiere, 2013 will be their big, belated Glastonbury triumph.



10 HELL
Shangri-La, 11pm

Where once you would have found a gradually declining futuristic *Blade Runner* city complete with a virus that, once you were infected with it, got you into the wildest bars, this year's Shangri-La ravers will face tests and challenges to earn their way into Heaven or condemn themselves to Hell.

11 NYC DOWNLOW STAGE
12 midnight

Stop off at the NYC Downlow stage – a derelict Manhattan apartment block created by stage designers Block9 that houses a taxi crashed into the roof – on your way to the Stonebridge Bar to catch The Horrors and Django Django DJing either side of a set by Jagwar Ma.

12 UNDERGROUND PIANO BAR
Near the Stone Circle, late-night

This is where Michael Eavis hangs out, and although it's supposed to be a secret, he keeps telling everyone about it. Dug into the hillside every year to the left of the Stone Circle field, it's the perfect place to chill out after a session at the Stonebridge Bar.

CLASH ALERT!

Glasto is so full of gems that sometimes you have to sacrifice one must-see for another. Here to help you is a Top Trumps-style guide through Friday's indecision...

Prefer your psych-rock thrills shaken or stirred? We pit Lambeth's lairiest against Perth's finest.

Vs

PALMA VIOLETS	
Park Stage, 6pm	
Tunes	8
Style	7
Fighting Spirit	10
'Moment' factor	10
Chat	7

TAME IMPALA	
Other Stage, 6.05pm	
Tunes	8
Style	5
Fighting spirit	5
'Moment' factor	8
Chat	2

Three! Two! One! Point seven five! Pi! Yes, it's a Math-off!

Vs

FOALS	
Other Stage, 9pm	
Tunes	8
Style	7
Fighting spirit	9
'Moment' factor	6
Chat	7

DJANGO DJANGO	
Park Stage, 9pm	
Tunes	8
Style	6
Fighting spirit	7
'Moment' factor	7
Chat	6

Doomy soultronica outside in the thunderstorm or getting lovesick in a nice warm tent?

Vs

KING KRULE	
Park Stage, 3pm	
Tunes	5
Style	4
Fighting spirit	8
'Moment' factor	9
Chat	7

PEACE	
John Peel Stage, 3pm	
Tunes	8
Style	8
Fighting spirit	7
'Moment' factor	8
Chat	6

REVOLUTION, FORT LAUDERDALE, FLORIDA
OCTOBER 8, 2011
Photographer: Dean Chalkley
"I was speaking to a guy in a record shop the day after the gig and he told me audiences in Florida like to assess bands. But the crowd went absolutely crazy. It was a really small place, but the energy was incredible. It was like this phenomenon had rolled into town."

COACHELLA FESTIVAL, CALIFORNIA
APRIL 13, 2012
Photographer: Joey Maloney
"I first saw the Monkeys live in 2007 and I remember they had a certain immaturity to them. In 2012, I noticed that this was the moment Alex Turner really embraced what he is – a true rock star."

I BET YOU'LL LOOK GOOD ON THE MAIN STAGE

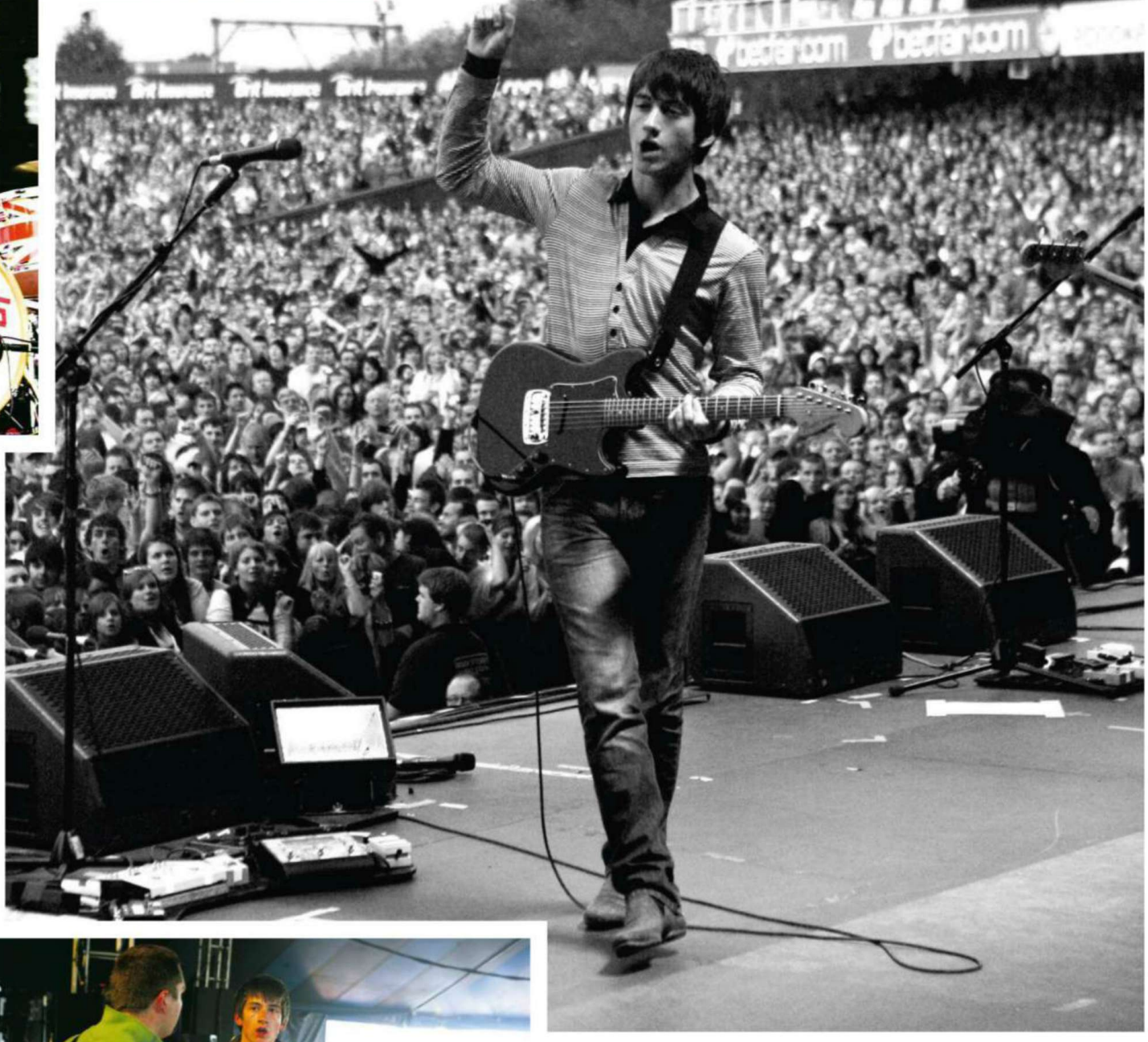
As **Arctic Monkeys** get set to blow the socks off Glasto on Friday, capping off 10 years of incredible gigs, *NME*'s photographers look back at the band's finest live moments

GLASTONBURY FESTIVAL
JUNE 22, 2007
Photographer: Andy Willsher
"It was really exciting for me to see a band I'd shot from early on headlining the biggest festival in the world. I remember Dizzee Rascal coming on in the middle of the set and Alex looking at Matt Helders, completely blown away by Dizzee's rapping."

VENTURA THEATRE, CALIFORNIA
MAY 22, 2013
Photographer: Joey Maloney
"Shooting in a small venue was great – I fed off their energy. They hadn't played in California for over a year. It felt like a new chapter."

BIRDWELL, BARNSLEY
JULY 26, 2005
Photographer: Andy Willsher
"The venue was like a working men's club, so I had to shoot it from the side of the stage. It was crazy. You could tell even then they were going to be big."

LANCASHIRE COUNTY CRICKET CLUB, MANCHESTER
JULY 29, 2007
Photographer: Andy Willsher
"I was onstage the whole time watching 50,000 people go absolutely nuts. I just remember it being a proper event in the same way Spike Island or Knebworth is talked about. For a band to sell that many tickets after only two albums seemed really important."



READING FESTIVAL
AUGUST 27, 2005
Photographer: Andy Willsher
"They were on mid-afternoon and the tent was rammed. It was the first time a lot of people had seen the band after reading about them. I remember Alex jumping into the photo pit during the last song. They were fantastic."

LEEDS FESTIVAL
AUGUST 28, 2009
Photographer: Tom Oxley
"I was with bassist Nick O'Malley before the gig and they were all watching The Prodigy side-of-stage, saying, 'How do we follow this!?' They were absolutely terrified. It was a big show for them, but they smashed it."

11 things you must see on... SATURDAY

Everyone's excited about the Stones' Glastonbury debut, but before Mick, Keef and co strut their stuff there's a whole load of other things you need to check out, too. **Ben Hewitt** guides you through it all...

1 JAGWAR MA

John Peel Stage, 1pm

There's no finer way to start day two of your Glastonbury extravaganza than with the Aussie duo's stonking dance-rock retro-fusion. They were practically lab-built to take over Worthy Farm. Noel G recently told us that if JM's record lived up to the hype, the "imperial forces will be defeated". The aural equivalent of the Death Star being blown up, then.

2 MELODY'S ECHO CHAMBER

The Park Stage, 1.30pm

Every year at Glastonbury there's a smattering of sleeper sets that end up being so brilliant you curse yourself for not being a part of it. With that in mind, Melody's Echo Chamber's low-key spot on The Park Stage could be a slow-burn belter as the Queen of Psychedelia brings some sweet, wonky treats to her lunchtime slot.

3 BRIAN COX IN CONVERSATION WITH SHAUN KEAVENY

Free University Of Glastonbury, 2.15pm

Nerd extraordinaire Cox will be waxing lyrical on space, the cosmos and all sorts of other mind-bending subjects. A great way to prepare for all those conversations you'll be having at the Stone Circle in about 12 hours' time.

4 AZEALIA BANKS

Other Stage, 3pm

She's back again. Making her 10,000th festival appearance approximately 145 years – and as many Twitter beefs – after she topped the *NME* Cool List, Azealia returns and still no-one has the foggiest idea where her debut album is. Despite that, Azealia remains your go-to girl for cuss-heavy, cunnilingus-promoting rhymes. And, fingers crossed, she might even turn up armed with new material so we can remember why we went head-over-heels for her filthy shtick to begin with. Might.

5 HORRIDOR

The Unfairground, all day

By Saturday you'll be gagging for a bit more wickedness, so we heartily recommend getting scared shitless at the Horridor, a freaky "interactive performance installation" from the mind of British artist and designer Celia Arias. Your perception of reality will certainly be altered in its "labyrinth of twisted myths and tales".

6 THE STRYPES

John Peel Stage, 4pm

Evan Walsh speaks

Is this your first Glastonbury?
"Yeah. In the past couple of years we'd have been too young or it would have been too much of a trek, so the only thing we'd have experienced beforehand would have been watching it on the telly. It's going to be very interesting actually seeing it all in real life."
Who are you looking forward to seeing?
"Arctic Monkeys, The Rolling Stones, of course, Jake Bugg, Gary Clarke Jr, and I think Bill Wyman's Rhythm Kings as well."
Are you making any special preparations?
"Silk-lined dressing gowns."
What's the ultimate mystical occurrence that might happen if you go to the Stone Circle?
"Turning into werewolves."
What food will you be braving?
"I don't think we'll be going any further than chips. You can't go wrong with them, can you? And we're chicken and chips-type people. I think we'll be safe with that."

REX, TOM MARTIN, RICHARD JOHNSON, EMILIE BAILEY, JENN FIVE, ANDY WILLSHER, DAVID EDWARDS, PHIL WALLIS, ED MILES

7 JOHNNY MARR
John Peel Stage, 6.20pm

Sure, there'll be shedloads of singalong moments at the Stones, but why not start the ball rolling a little earlier? *NME*'s Godlike Genius will be laying down his crown and sceptre at the John Peel Stage, and in addition to cuts from 'The Messenger', it's nigh-on certain he'll chuck in a few Smiths classics too. Listening to thousands of folk belting out 'How Soon Is Now?' will be like huffing feelgood serum.

Johnny Marr speaks

Looking forward to Glasto?
"I think there's something really exciting about Glastonbury this year. I don't know if it's because it didn't happen last year, or if it's because of the Stones, or just because the bill seems like an exciting one, but there's a real sense of optimism about it."

Who are you going to see?
"I'd like to see them, but I'm gonna miss the Stones 'cos I've gotta go to Milan that night. I heard they're coming over to watch me, though, which should be interesting."

You must have been to Glastonbury loads of times...
"Only when I've played it. When Modest Mouse played in 2008 it was amazing, because The Cribs were on right before us. When I walked on there were bits of broken guitar all over the stage. I'd never seen that before – or since!"

Everyone has a 'first' at Glasto. What do you imagine yours will be this year?
"I wanna dance with Charlie Watts!"

8 SAVAGES
John Peel Stage, 7.50pm

Savages will be sterning up Saturday night. Will you be allowed to take a picture? Will they smile? Probably not, but it'll be brutally bloody marvellous all the same.

9 EVERYTHING EVERYTHING
John Peel Stage, 9.10pm

Jeremy Pritchard speaks

Who are you looking forward to seeing?
"I'm really looking forward to seeing Portishead. I've never seen them live and I've always been a fan, so hopefully I'll be able to catch that. I'd also like to see Azealia Banks and Haim."

What special preparations will you be making?
"We always bring a big bag of wellies of assorted sizes, and we'll probably bring loads of booze."

What non-music things will you be doing?
"Getting completely destroyed, I imagine. But I just really enjoy the atmosphere of the whole site and the scale of it."

Have you got a favourite Glastonbury memory?
"The first time I went, when I was 18, I remember just arriving and putting my tent out, and looking out over the site as the sun went down and thinking, 'This is just terrific.' I felt a really profound sense of contentment then."

10 THE ROLLING STONES
Pyramid Stage, 9.30pm

Brace yourself! This will be the most talked-about headlining set for many a year. And if you're still in two minds: IT'S THE FUCKING ROLLING STONES, YOU MUPPET. Not watching is simply not an option.

11 FUCK BUTTONS
The Park Stage, 11pm

The weak-minded, lily-livered punters will drag themselves to bed now. Fools! It's time for the BOSH-ing to begin, and electro noise-warriors Benjamin John Power and Andrew Hung are on call to paint the night nasty and preview material from their new LP 'Slow Focus'. Expect it to be a less salubrious affair than the Olympics opening ceremony.

Benjamin John Power speaks

What special preparations will you be making?
"We've been working on a whole new stage show with an interactive visual element. We've done it at a couple of festivals recently, trying to road-test it."

What non-music-related things will you be doing while you're there?
"I think we're gonna be travelling down and then travelling back on the same day. I've never actually been to Glastonbury, but I'm definitely going to be doing a bit of exploring if I can."

What's the ultimate mystical occurrence that might happen if you visit the Stone Circle?
"I got thrown out of Stonehenge not long ago. A guy came up to me wearing a balaclava. I thought he was involved in some mystical shamanistic thing, but it turned out he was just a security guard."

CLASH ALERT!

Glasto is so full of gems that sometimes you have to sacrifice one must-see for another. Here to help you is a Top Trumps-style guide through Saturday's indecision...

Rock'n'roll at its purest, or at its most genre-giddy and monosyllabic? The choice is yours...

vs

EVERYTHING EVERYTHING		THE ROLLING STONES	
John Peel Stage, 9.10pm		Pyramid Stage, 9.30pm	
Tunes	7	Tunes	9
Style	4	Style	8
Fighting spirit	6	Fighting spirit	9
'Moment' factor	6	'Moment' factor	10
Chat	4	Chat	7

One can't stand up for falling down, while the other can't stand up for freaking out. What's a girl to do?

vs

ELVIS COSTELLO		DEVENDRA BANHART	
Pyramid Stage, 5.15pm		The Park Stage, 5.30pm	
Tunes	8	Tunes	5
Style	7	Style	5
Fighting spirit	9	Fighting spirit	2
'Moment' factor	3	'Moment' factor	5
Chat	3	Chat	8

Chuck D bringing the noise, or Ben and Andrew bringing the WHAKKA SSSSSSSKRR?

vs

FUCK BUTTONS		PUBLIC ENEMY	
The Park Stage, 11pm		West Holts Stage, 10.15pm	
Tunes	5	Tunes	9
Style	3	Style	7
Fighting spirit	7	Fighting spirit	10
'Moment' factor	3	'Moment' factor	6
Chat	1	Chat	7

10 things you must see on... SUNDAY

By now you'll be a broken shell of a human. So allow **Emily Mackay** to take you through the array of cultural, soothing and innocent larks to refresh your energies for that last push of Sunday night hedonism

1 DEAP VALLY

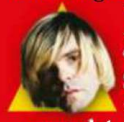
John Peel Stage, 2.20pm

Fact 1: you'll have the worst hangover of your life on Sunday morning. Fact 2: there is *nobody* better than Lindsay Troy and Julie Edwards to shake it out of you. LA's finest bring the biggest riffs of the weekend (Keef and Ronnie aside, of course) – miss them at your peril.

2 TIM BURGESS

The Park Stage, 2.30pm

Tim Burgess speaks



Who do you want to see?
"The Rolling Stones, obviously. I've supported them a few times, so I'm expecting a text from Mick to see if I want to watch from side-of-stage. I'm on at The Park. I'd go to Glasto just to see the bands there – Dinosaur Jr, The Horrors and Fuck Buttons."
Do you have any special preparations?
"I'm doing a DJ set and a Q&A book thing too, so just packing will keep me busy. As long as I take a copy of the book, my records and a microphone, I should be OK."
Everyone has a 'first' at Glasto. What will yours be this year?
"Water Aid asked me for a design that they'll be painting on to people's nails – so I'll have my nails painted. Not that that's a first, but it's a first at Glastonbury. That's the kind of thing you've got to get up to at festivals, right?"
What's the ultimate mystical occurrence that might happen if you visit the Stone Circle?
"There are some pretty mystical things I've seen there before, but I'm pretty sure they were due to something 'mystical' I may have taken. Those converging ley lines can lead to some weird goings-on, that's for sure."
What's your best Glasto memory?
"Meeting Joe Strummer – he'd lost Bez and was gathering a posse to go and find him. I went along as part of the search party and we became friends after that. Not sure if we found Bez that night, though, it's all a bit hazy."

3 LONDON COMMUNITY GOSPEL CHOIR

Acoustic Tent, 4.15pm

Soothe your brain from the weekend shenanigans with the sound of the UK's premier holy hollerers. They're probably on half the records on your shelf already, you know – their heavenly harmonies graced, for starters, Blur's 'Tender' and Nick Cave & The Bad Seeds' 'Abbatoir Blues/The Lyre Of Orpheus'. Oh, and only the bloomin' *Lion King* soundtrack. Hakuna-bloody-matata!

4 TOMATO FIGHT

The Temple, 6pm

Everyone needs a freshen-up by this point in the weekend, and what's more refreshing and oddly erotic than being pelted with pulpy fruit? In a recreation of Spain's La Tomatina festival, japemasters Bearded Kitten will be encouraging punters to hammer each other with red, seedy toms. The fight takes place in the South American jungle-themed Temple, which replaces the old Bullring. Bracing!

5 ARCTIC DOME

Greenpeace Field, all day

Sunday pm is a great point to go off the beaten track and simply 'chill out', literally. Head to this 30-metre geodesic dome. Built to raise awareness of environmental threats to the northern latitudes, it will recreate the Arctic environment with gently biting wind, drifting icebergs and twinkling lights. Relax, you hippy.

GETTY, ED MILES, JOEY MALONEY, EMILIE BAILEY, TOM OXLEY, LAYLA SMETHURST, DAN DENNISON, DANNY NORTH, ROGER KISBY, DAN KENDALL, MATT SALACUSE, REX FEATURES

6 JAMES BLAKE
John Peel Stage, 7.15pm

Our Jim is best experienced live; worries about whether it's proper dubstep or not fly out the window when you're confronted by the uncomfortable stark emotion of his performance, which, much like The xx, commands attention with stillness and intimacy. Not that we're sure he won't whap the odd womp on the table as well.

James Blake speaks

Who are you most looking forward to seeing?
"The Rolling Stones and Nick Cave."
Are you making any special preparations?
"Serious fucking Wellington boots, and that's about it."
What non-music-related things will you be doing?
"I want to see some music I've never seen before."
Do you have a favourite memory from playing Glasto before?
"During 'The Wilhelm Scream', someone let off flares at a really poignant moment – kind of when everything submerges into a big moment of the song. It gave me a first taste of how special it is to everybody else – that they'd actually bring flares to something like that. You don't get that anywhere else."

9 PHOENIX
John Peel Stage, 10.15pm

You don't want any messing about by this stage in the Glasto game: you want POP HITS, and Phoenix are the dashing Gallic indie boys to deliver them. The fizzing exuberance of 'Lisztomania' and '1901' will now be joined by the synthier, smoother class of this year's 'Bankrupt!' for a chunky, polished, big-hitting set to get that last bout of undignified bouncing in while you still can.

Thomas Mars speaks

Are you making any special preparations?
"The one regret I have is that last time we went to Glastonbury we treated it like it was another festival. We didn't realise how special it was."
Will you be doing any of the non-music things when you're there?
"I like a music festival that is more about the music than a Ferris wheel."
There's the Stone Circle. Have you done that before?
"Chris from the band did it, and he told me it was pretty special."
Do you think you'll go?
"Erm... maybe. I think if I'm drunk, I might go there. But sober, I don't think I would go."

10 THE RIBBON TOWER
The Park, late

The 17-metre-high tower overlooks the entire site. Savour the view last thing on the last night and bid farewell to the twinklin', temporary Glasto city in lofty style.

7 NICK CAVE & THE BAD SEEDS
Pyramid Stage, 7.45pm

The king of satanically sexy smack poetry pulled a surprising blinder with this year's 'Push The Sky Away', and the likes of the brooding 'Mermaids' and 'Jubilee Street' will make a fine sunset soundtrack. Then when night falls... well, your 'Loverman' awaits.

8 CAT POWER
The Park Stage, 8.30pm

If banging a tambourine in the church of heartbreak during what's bound to be a transportingly gorgeous set from Chan Marshall isn't the perfect thing for a Sunday evening, then what is?

Best Of The Rest

FRIDAY

JAKE BUGG, Pyramid, 2pm
ENTER SHIKARI, Other, 3.15pm
THE VACCINES, Pyramid, 6.30pm
ALT-J, Other, 7.30pm
DINOSAUR JR, Park, 7.30pm
DIZZEE RASCAL, Pyramid, 8.15pm
BILLY BRAGG, Leftfield, 9pm
DISCLOSURE, Sonic, 9pm
CHIC, West Holts, 10.15pm
PORTISHEAD, Other, 10.30pm
CRYSTAL CASTLES, John Peel, 10.45pm

SATURDAY

TOY, John Peel, 3pm
IGGY AZALEA, Sonic, 3.45pm
NOAH & THE WHALE, Other, 4.30pm
ALUNAGEORGE, Sonic, 5.30pm
ALABAMA SHAKES, Other, 6pm
PRIMAL SCREAM, Pyramid, 7pm
RODRIGUEZ, Park, 7pm
TWO DOOR CINEMA CLUB, Other, 7.30pm
MAJOR LAZER, West Holts, 8.45pm
HURTS, John Peel, 10.45pm

SUNDAY

FIRST AID KIT, Pyramid, 12.45pm
SUUNS, John Peel, 1.20pm
SIR BRUCE FORSYTH, Avalon, 3.25pm
KENNY ROGERS, Pyramid, 3.45pm
PUBLIC IMAGE LTD, Other, 4.10pm
EVAN DANDO, Avalon, 7.45pm
SMASHING PUMPKINS, Other, 8.20pm
TYLER, THE CREATOR + EARL SWEATSHIRT, John Peel, 8.45pm
THE XX, Other, 10.05pm

CLASH ALERT!

Glasto is so full of gems that sometimes you have to sacrifice one must-see for another. Here to help you is a Top Trumps-style guide through Sunday's indecision...

Tremulous emotion against shouty, positive-attitude piano-punk activism. Who will be victorious?

Vs

JAMES BLAKE	
John Peel Stage, 7.15pm	
Tunes	5
Style	3
Fighting spirit	7
'Moment' factor	5
Chat	2

KATE NASH	
Left Field, 7.30pm	
Tunage	6
Style	7
Fighting spirit	9
'Moment' factor	4
Chat	7

Baroque balladeer tries to outfox two fearsome lamé-clad rockers. Foregone conclusion?

Vs

RUFUS WAINWRIGHT	
Pyramid Stage, 2pm	
Tunes	6
Style	4
Fighting spirit	6
'Moment' factor	4
Chat	6

DEAP VALLY	
John Peel Stage, 2.20pm	
Tunes	8
Style	9
Fighting spirit	10
'Moment' factor	6
Chat	7

Modern-day Moyet up against Uniqlo's 'Graceland' range models battle. Who will win?

Vs

JESSIE WARE	
John Peel Stage, 5.45pm	
Tunes	6
Style	8
Fighting spirit	5
'Moment' factor	5
Chat	6

VAMPIRE WEEKEND	
Pyramid Stage, 6pm	
Tunes	8
Style	6
Fighting spirit	3
'Moment' factor	6
Chat	2

FULL STREAM AHEAD

With 250 hours of music available online, across radio and TV, 2013 is set to be the first fully digital Glastonbury. **Ben Hewitt** shares his plans for how to enjoy it all from home

Feeling like the only unlucky person in the world who didn't nab a ticket to Glastonbury? Maybe you didn't even try, unconvincingly telling yourself that you didn't want to watch The Rolling Stones live because you're going to listen to 'Exile On Main Street' from the comfort of your sofa, and besides, who *really* fancies getting trollied with all their mates, watching some of the best bands in the world when you can stay at home without having to queue for the loo? Or maybe you attempted tirelessly to get a ticket but suffered defeat, mobile phone in one hand, the other hand furiously clicking on the refresh button of your laptop.

But fear not! Because the BBC have been working tirelessly to make sure that 2013's Glasto is the most interactive ever, giving everyone at home unprecedented choice to watch what they want, when they want. For the first time, you'll be able to live stream all the action online from six of the festival's main stages – so not only can you catch all the must-see sets in full, you'll be able to zoom around from stage to stage on your TV, phone, and computer. There'll be more choice, more programmes, and more diversity than ever before on radio, too – BBC One, BBC Two, BBC Three, BBC Four, Radio 1, 1Xtra, Radio 2 and 6 Music are all taking part. In total, that's a whopping 250-hours of footage. ***Here's NME's guide to getting the most out of Digital Glastonbury 2013...***

FRIDAY JUNE 28

6 MUSIC
LAUREN LAVERNE
(10AM–1PM)

Start the day slowly with a spot of the wireless, and acclimatise to the festival spirit by listening to Lauren natter with Haim, Emily Eavis and Daft Punk's new best friend, Nile Rodgers.

Nile Rodgers on 6 Music

BBC GLASTONBURY ONLINE STREAM
TAME IMPALA
(FROM 6.05PM)

Mind-bending, melon-tweaking experiences are a little harder to come by in your living room. Or maybe not. Tame Impala will be bringing *NME*'s Album Of 2012, 'Lonerism', to the Other Stage in their early evening slot, offering you the chance to enjoy some proper psych-fried rock as soon as you get back from work.

BBC THREE
DAY ROUND-UP
(7PM-10.30PM)

Time for an update on everything that's been going on so far, courtesy of Greg James, Gemma Cairney and Jen Long, who are promising to get among the nitty-gritty of Worthy Farm by fraternising with artists and all the revellers in attendance. They'll be bringing highlights from Jake Bugg and Dizzee Rascal, among others.

BBC GLASTONBURY ONLINE STREAM
THE HORRORS
(FROM 10.45PM)

Tonight's main event comes courtesy of The Horrors, who'll be returning to Glastonbury as headliners on The Park Stage. Compensate for the lack of obsidian-clad youths surrounding you by dying your hair, painting your nails black and staring moodily at the TV for the duration of 'Still Life'.

Catch The Horrors' headline slot on the Park Stage

Digital Glastonbury In Numbers

250 hours of Glastonbury footage in total, across TV, radio, online and via the red button

120 live performances from the festival, available to be watched, streamed or listened to, wherever you are in the world

59 hours of radio content over the weekend – the highest ever and an increase from 51 hours

8 BBC TV and radio stations broadcasting Glastonbury content

4 ways of watching live footage on the go – PC, mobile phone, tablet or internet-connected TV

7 days of catch-up material available via BBC iPlayer

6 stages which will be live streamed, for the first time ever, from 1pm-2am every day

GET OFF OF MY iCLOUD

Mick Jagger has taken on the Beeb in a bid to keep as little of his performance available for TV as possible

Last month, The Rolling Stones' grand plans to pop their Glastonbury cherries hit a snag for anyone hoping to watch from home – apparently, Mick Jagger wasn't keen on large portions of their set being broadcast. A source close to the band said they only wanted to let TV/online audiences see four songs from their slot. They reiterated that it wasn't a money-orientated decision but a concern for managing unknown events beyond their power. "Mick agreed to do Glastonbury for the fans who are there, he didn't sign up for a TV show," quoted *The Independent*. "This show will go around the world. If there's torrential rain it will play havoc with their performance and they want to sound and look at their best. There are a lot of factors out of their control."

With the Stones keen to avoid what is now known as 'the U2 conundrum' – namely, your massively-anticipated set coming across as bobbins on TV – the BBC have been in "constructive" discussions with them in an attempt to get access to as much footage as possible, and the latest, according to Michael Eavis, is that The Stones have agreed to allow around an hour of their performance to be shown (but not the surely hit-laden last 30 minutes). The band had yet to officially confirm this by the time *NME* went to press.

Rain and poor sound scuppered U2's TV performance in 2011

We also consulted bookmakers William Hill, who provided the following odds on how many songs they'll play on TV. Our advice? Stick a tenner down and watch with baited-breath – it'll make the whole thing even more exciting.

HOW MANY STONES SONGS WILL THE BBC SHOW LIVE ON TV?

Official William Hill Odds

LESS THAN 5: 6/4
5 TO 8: 7/4
MORE THAN 8: 7/4

JOEY MALONE, GETTY, RICHARD JOHNSON, DANNY NORTH, STUART LEECH, GENE GLOVER, ANDY WILLSHER

SATURDAY JUNE 29

RADIO 1
HUW STEPHENS
(1PM–4PM)
New music head Huw Stephens is broadcasting live from the Glastonbury site, so tune in to recap the best of Friday's action, as well as some celeb interviews, and ease yourself into the day ahead.

BBC GLASTONBURY ONLINE STREAM
TOY (FROM 3PM)
Over to the John Peel Stage! For psych space-and-time travellers Toy will be there nice'n'early to peddle the Kraut-indebted wares of their self-titled debut and, fingers crossed, showcase a couple of new tunes...

BBC GLASTONBURY ONLINE STREAM
NOAH AND THE WHALE
(FROM 4.30PM)
...and then stay online and virtually pop over to the Other Stage, where Noah And The Whale will be on hand to show-off their new LP 'Heart Of Nowhere'. Look! You've travelled from one stage to another without having to heave yourself through the site. Pat, back, etc.

BBC TWO
THE ROLLING STONES
(FROM 10.30 PM)
Well, if you're watching at home you're definitely going to see a bit of one of the most eagerly-awaited festival headline sets ever. How much you'll actually get to watch has still to be officially confirmed (see panel on opposite page) but when *NME* went to press it was looking like around an hour, rather than the four songs the band initially insisted upon. Exciting!

Stream NATW's set from the Other Stage

SUNDAY JUNE 30

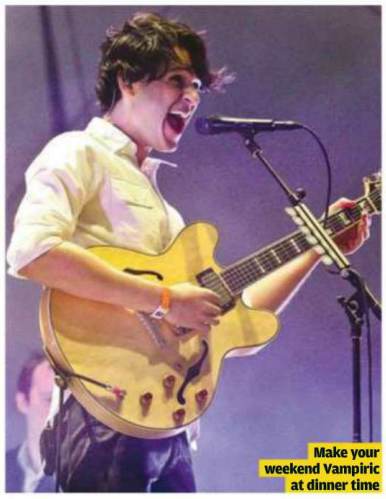
SONGS OF PRAISE
BBC ONE (5.00-5.35PM)
No Glastonbury experience is complete without some wackiness, some 'what the fuck just happened?' moment. Unfortunately, you're not near the hordes of festivalgoers dressing up as trees, so you'll have to make do with the prospect of Glasto-meets-religious hymn-fest *Songs Of Praise*, complete with Michael Eavis interview.

Smooth operator Jessie Ware

BBC GLASTONBURY ONLINE STREAM
JESSIE WARE
(FROM 5.45PM)
By this point, you've been glued to your TV/computer/phone for two days, so you bid adieu to the concept of 'classiness' some time ago. Try catching Jessie Ware's set on the John Peel Stage and maybe, some of her smooth sophistication will rub off.

BBC GLASTONBURY ONLINE STREAM
VAMPIRE WEEKEND
(FROM 6PM)
The New York prepsters have just released, arguably, their finest album with 'Modern Vampires Of The City', so make sure you stream their full set at the Pyramid Stage. And mark the occasion by yelling "*BLAKE'S GOT A NEW FACE*" as loudly as possible, too, even if they don't actually play that song.

BBC THREE, DAY ROUND-UP
(8PM–12AM)
Remember when you had friends? Forget them. You don't need them anymore. Your new friends are Jen, Gemma and Greg, so let's meet up with them again as they recount memorable moments from the weekend and bring highlights from Phoenix and The xx.


Make your weekend Vampiric at dinner time

BBC GLASTONBURY ONLINE STREAM
SMASHING PUMPKINS
(FROM 8.20PM)
You've still got time to squeeze in another set. And the discerning Sunday sofa-punter should plump for Smashing Pumpkins, who are warming the Other Stage up for headliners The xx. Pray for a smattering of old hits, and marvel at the splendid sight of the moon bouncing off Billy Corgan's head.

BBC4
BOBBY WOMACK
(10.30 PM–12.00 AM)
Hurrah! You've nearly made it. The only way to bring your weekend to a close is by spending it with Bobby Womack, who'll be playing the best bits from his 'The Bravest Man In The Universe' LP.

REPORTING FROM THE FIELD

Radio 1's **Jen Long** and **Huw Stephens** are going to have to be everywhere at all times

What can you tell us about this year's coverage?
Jen Long: "It's super-exciting: the first ever fully digital Glastonbury. People at home will be able to have a bigger Glastonbury, because they'll have the streaming of the six different stages online, they'll be able to watch it on TV, and listen to it on the radio."

And this year you'll be working on the BBC Three coverage. Is it going to be knackering?
"The BBC Three coverage is hosted by Greg James and Gemma Cairney, and they're going to be in the treehouse. They've already told me, 'You're going to be everywhere; don't go out on Friday night, because you won't make it to Saturday. You're going to be really tired.' I'm really excited to run around and get to see all the different things that make Glastonbury the festival it is."

Why's this going to be such a special Glastonbury for the BBC?
Huw Stephens: "It's taking inspiration from the coverage of the Olympics, and doing it at Glastonbury: streaming six main stages so any artist, on any of those stages, you'll be able to watch live. Glastonbury's such a huge festival and everyone wants to be there, but can't – so it's going to be the most unique experience for people at home. It's the biggest thing the BBC's done in terms of festivals."

What will you be up to?
"I'll be doing Radio 1 shows on Saturday and Sunday between 1pm and 4pm. We're all coming together to celebrate the world's best festival. The line-up's so eclectic you can watch ageing jazz legends all weekend, or EDM DJs, or alternative indie bands. I'll be on the BBC Introducing Stage with live sets and guests dropping by, as well."

GLASTONBURY 2013: NME.COM STYLE

DON'T FORGET YOU CAN FOLLOW THE whole of Glastonbury 2013 at *NME.COM* on your laptop, tablet and smartphone. We'll have up-to-the minute news reports, live photo galleries and daily blogs rounding up the festival's highlights. You can watch it all unfold too – we'll be bringing video interviews to you with some of the biggest names, and once it's over, we'll be asking who you think stole the show. Did Arctic Monkeys make a triumphant return? Were The Rolling Stones worth the wait? Did Haim light up Worthy Farm? Follow us on Twitter, Facebook and Instagram, and keep checking back to *NME.COM* for updates all weekend. You won't miss a thing.

NME.COM

ALL DETAILS CORRECT AT TIME OF GOING TO PRESS

SECRET SETS!

In 2011, Glasto was stolen by surprise shows from Pulp and Radiohead. More this year? **Barry Nicolson** assesses the possible contenders

Glastonbury's tents, campfires and micro-stages have long lent themselves to secret shows by names such as Joe Strummer, but for a long time it was more about rumour than reality. Oh, they happened alright. They were just never quite as exciting as the tales told by your mate's mate's dealer's girlfriend's cousin who got off with a guy who worked in a bar and whose boss swore he just saw Prince tuning up by the Avalon Stage. The journey was fun, but the destination was always less 'Led Zeppelin reunite' and more 'New Young Pony Club have some spare time on their hands'.

In recent years, however, that's all changed. Bands such as Franz Ferdinand, Biffy Clyro and The Dead Weather have all played 'secret' shows, and the defining moment of Glastonbury 2011 wasn't U2 or Beyoncé, but Pulp's unannounced set on the Park Stage. The sun came out, they were introduced by a rabbit (see below) and consequently this year you should again expect every slot on the bill marked 'Special Guest' or 'TBA' to be the subject of frenzied rumour-mongering.

Perhaps inevitably, Emily Eavis recently told *NME*: "There's always people that want to do late-night and surprise sets, and that will always continue, but we're not going to programme them in the same way we have, just health and safety-wise." Of course, that mere technicality won't stop people from being *absolutely convinced* that Daft Punk are playing the Kidz Field, and nor should it: this kind of stuff is what Glastonbury is all about. And while Eavis played it down, she does let slip (see opposite) that there will be one or two surprises. Who might those be? Here's our wishlist of maybes, possibles and potentials...

THE STROKES

They've never played Glastonbury as a band (though Julian played solo in 2010), and with their new album in need of a leg up, this could be their year.

FRANZ FERDINAND

They've done the whole 'Secret Glastonbury Show' thing before in 2008, so they have form. They've also got a new album coming out and nothing else planned for that weekend.

THE LAST SHADOW PUPPETS

Alex Turner and Miles Kane will both be there on Friday, and the Shadow Puppets made a surprise appearance on the Park Stage back in 2008. But it's more likely that Miles will make an appearance during the Monkeys' set.

DAFT PUNK

A secret Glasto show would certainly fit with the 'Random Access Memories' promo campaign, and Nile Rodgers' presence on the bill is promising. But it seems a little too good to be true, no?

BEADY EYE

Not only are rumours flying, they're realistic. They're out on the promotional trail, their schedule allows it, and the chance to make amends for Oasis' last Glasto performance might be tempting. Yes, Liam recently swore never to play the festival again, but does anyone actually believe that would stop him?

Can anyone top Pulp's secret Glasto show from 2011?

QUEENS OF THE STONE AGE

They've played a number of times before, and only playing Download seems a little light for a band who have just released a new album.

PRINCE

The great white (or purple) whale of Glasto rumours. You've got to assume it'll happen one of these days. But although he's playing a few European dates this summer, you'll get pretty long odds on it.

DAVID BOWIE

We all know about his love of the big reveal. But while there are rumours that he's been rehearsing with his band in New York, Glasto seems a pretty remote possibility.

PETER DOHERTY

He did it before in 2007, and he's back out on the road this month. Stands to reason that he'd do it again.

THE KILLERS

There's a Glasto-shaped hole in their tour schedule, but after sound issues marred their 2007 performance, it seems unlikely they'd return other than to headline.

ONE DIRECTION

Rest easy, they'll be on tour in America.

Prince: the king of Glasto rumours

Casablancas: will he bring the band this time?

Jarvis Cocker recalls Pulp's 2011 Park Stage appearance

Many people have described your set as the best secret Glasto show ever...
"Well, that's nice of them to say so."

What's your memory of it?
"We were introduced by a rabbit. What was his name? Hamish, I think. He runs a club tent called The Rabbit Hole. We were getting reports from the day before saying, 'Ooh, it's a bit wet and a bit grey,' and it was still a bit muddy, and then about an hour before we went on, it all cleared up. Which of course was our doing. We were bringing the positive energy."

And what's your favourite Glastonbury moment?
"My favourite musical moment was in the mid-'80s. Jonathan Richman was on a small stage and I was having a real argument with my girlfriend, not having a good time. I was miserable and he cheered me up. He stopped me sinking into despair."

10 PREVIOUS SURPRISE SHOWS BEST TO WORST

1 **PULP** (2011, Park Stage)
2 **RADIOHEAD** (2011, Park Stage)
3 **THE LAST SHADOW PUPPETS** (2008, Park Stage)
4 **FRANZ FERDINAND** (2008, Park Stage)
5 **BIFFY CLYRO** (2010, Park Stage)
6 **THOM YORKE & JONNY GREENWOOD** (2010, Park Stage)
7 **MUMFORD & SONS** (2011, Strummerville campsite)
8 **THE DEAD WEATHER** (2009, Park Stage)
9 **PETER DOHERTY** (2007, Park Stage)
10 **KEANE** (2010, Avalon Stage)

ODDS FROM NME'S MYSTERY TIPSTER

THE STROKES: 33/1
"Not their thing."

FRANZ FERDINAND: 8/1
"Wouldn't surprise me."

THE LAST SHADOW PUPPETS: N/A
"Don't know them!"

DAFT PUNK: 16/1
"Random DJ set more likely: 6/4."

BEADY EYE: 10/1
"Bloody hope not."

QOTSA: 16/1
"Bloody hope so."

PRINCE: 50/1
"No chance."

DAVID BOWIE: 10/1
"Wasn't he spotted at Coachella!?"

PETER DOHERTY: 12/1
"Maybe."

THE KILLERS: 50/1
"No chance."

ONE DIRECTION: 1,000/1
"Impossible."

DANNY NORTH, RICHARD JOHNSON, GETTY, LEE BROWN

Final updates from the farm

The huge site takes shape as showtime nears

WEATHER WATCH

Over to Accuweather for a long-range forecast...

- **THURSDAY, JUNE 27**
  Partly sunny with a shower, 21° (low 11°)
- **FRIDAY, JUNE 28**
  Cloudy with a shower in spots, 18° (low 12°)
- **SATURDAY, JUNE 29**
  Rather cloudy with a shower, 19° (low 9°)
- **SUNDAY, JUNE 30**
  Clouds and sun with a shower, 16° (low 9°)

"It's rapidly coming together now!"

As finishing touches are made to the site, Glasto queen bee **Emily Eavis** tells **Eve Barlow** that this year's festival will be a big celebration

How is everything going? How's the mood onsite?
"This is the best time of year for us. Excitement is building and the crew is getting bigger by the day. New arrivals, big visions to create – we're all working from early morning 'til the last bit of daylight in order to get it all finished on time. The site is looking beautiful. It's rapidly coming together now!"

Are there any final secrets you can let slip? As you've stated previously, The Park won't be hosting secret sets this time, but surely there are going to be some surprise guest spots elsewhere...
"There are always surprises at Glastonbury, so yes, there will of course be some. We're not programming any 'surprise slots', as that defeats the point! After last time [Radiohead and Pulp played secret sets at The Park in 2011], the rumour mill has gone into overdrive. Most aren't true, but there will be little surprises all over the site, as ever."

There's been a degree of backlash over the rumoured ban on trolleys to bring alcohol onto the site this year. What's the reasoning behind it all?
"There isn't a ban on trolleys, people can bring their things with them as they always do, but we want people to drink sensibly, not overload themselves, and just bring the alcohol they think they can consume over the weekend!"

How do you feel about having the Stones headline in their 50th year?
"We are so excited to have them play here – they're such an important band and it would have been a shame not to have them here at Glastonbury. But you never take these things for granted, it's such an honour. And 50 years is pretty impressive. They wrote the book!"

Aerial shot of the festival site

Who are *you* most looking forward to seeing this year?
"Non-headliner bands I won't be missing are Jagwar Ma, Goat, Stealing Sheep, Rodriguez, The Congos and Kenny Rogers. Half Moon Run will be brilliant, too – love that record."

"WE NEVER MISS GLASTONBURY"

Sunday Pyramid Stage headliners **Mumford & Sons** aren't going to let bassist Ted Dwane's recent major brain surgery get in the way of bringing the festival to a close

Never ones to let their reputation slide as the hardest-touring band in the business, Mumford & Sons are determined to headline Glastonbury on Sunday night. Up until the last minute, they were even still set to play Bonnaroo in Tennessee on June 16, only pulling out after doctors suggested that headlining a sweaty Southern States festival might not be the best idea only a couple of days after bass player Ted Dwane went under the knife to remove a blood clot from the surface of his brain. The band have history when it comes to not letting medical problems get in the way of shows – last summer, Marcus Mumford played a string of festival dates with his hand in a cast after breaking two bones "by being an idiot". They've even got through a nasty case of trench foot. Keyboard player Ben Lovett shares his final thoughts ahead of headlining the biggest festival in the world...

WORDS: LEONIE COOPER. AL HORNER PHOTOS: TOM OXLEY, ANDY WILLSHER, JASON BRYANT

How many times have you played Glastonbury?
"I think I've done... seven in a row now? We've played every year for the last five years as a band, we never miss one. It means a lot being able to headline, having started off in the small tents and worked our way up."

What are your top tips for surviving Glasto?
"I've done a pretty bad job in the past couple of years. In 2009, I managed to lose my only pair of shoes on the first night. They just got caught in the mud – I was a bit drunk. I went around the entire weekend barefoot for three days. I ended up having to get them checked out by medical staff. Turned out I'd got trench foot."

Ted Dwane: on the mend

The Mumfords at their secret set onsite, 2011

So, wear appropriate footwear is your advice?
"Yeah, wellies are non-negotiable. Unless you want to be like me, walking around with fucking trench foot."

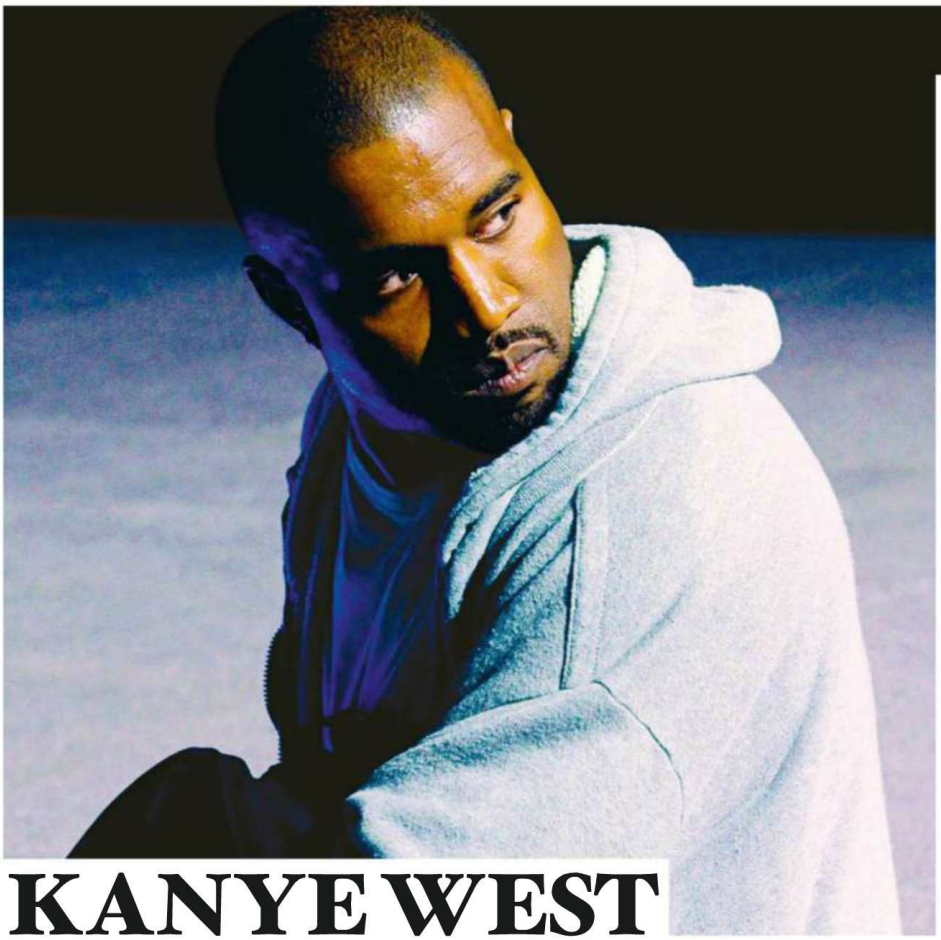
Beyoncé was 2011's Sunday headliner. Have you taken any tips from her set?
"How many costume changes did she have? Five? Well, we're gonna do *six* costume changes."

Being a festival pro, what are your tips to festivalgoers this year?
"You can try to cram too much in. Give yourself a couple of things you want to see and spend the rest of the time just wandering, 'cos you'll discover some amazing stuff you'd never heard of in the smaller tents."

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



KANYE WEST

YEEZUS DEF JAM/VIRGIN

Yeezy is back with one of the best records of the year, and he's more controversial, contradictory and powerful than ever

Kanye's fifth album, 2010's sprawling and joyous 'My Beautiful Dark Twisted Fantasy', was all like: "It's 2am, I'm pissed on the dancefloor, I'm a fuck-up, but whatever, love you!!!" 'Yeezus', its follow-up, sets its clock closer to 4am. "Still on the dancefloor but I've taken too much," it growls. "My emotional core is warping. You can talk to me, sure. But you won't enjoy the conversation." More than anything else he's done, 'Yeezus' puts you eyeball-to-eyeball with Kanye's fragile superstar persona in all its slightly distasteful glory. 'I Am A God' is already well on its way to becoming his anthem, with the 36-year-old both piss-taking and stating a 21st century truth. "*Hurry up with my damn croissants*", he demands. He's joking. He's not joking. No-one *really* knows.

Recently, Kanye has started talking down '...Dark Fantasy' as "a half-assed apology". A get-out card, as with 2011's 'Watch The Throne' with Jay-Z, to make nice and re-establish himself after the sad Auto-Tune weirdness of 2008's '808s & Heartbreak' took him south of the mainstream. It seems like, in a perfect world, 'Yeezus' is the record he would've made in 2010. "I realised [on '808s...'],", he said, "that I am a black new wave artist." He's right. 'Yeezus' is all metal-on-metal, S&M drums, synths set to perv. Like Nine Inch Nails. Or early acid house. Or 'Being Boiled'-era Human League, depending on which musical tribe you're coming at it from.

Track one, the Daft Punk-helmed 'On Sight', has him working over one of the earliest acid house singles: Phuture's 'Acid Tracks'. The next, 'Black Skinhead', absorbs the glam beat of Marilyn Manson's 'The Beautiful People', yet both are mangled into the sound of a Honda plant becoming sentient. Later, he's prepared to relax the template. 'Hold My Liquor' is the missing link between the woozy-weepy electronics of '808s...' and his new incarnation, while 'Send It Up' finds a natural pathway between new Robo-Kanye and the stark experiments, such as 'Clique', that he cooked up with his GOOD Music cartel last summer.

It'd be brilliantly JG Ballard in *Crash* mode if 'Yeezus' were a record about robot sex. But it's not. It's about Kanye sex. Oddly, given how it was trailed, the politically scalding duo of 'New Slaves' and 'Black Skinhead' don't define 'Yeezus'. It's not so much about having chic Grace Jones cyber-sex as it is about Kanye waving a 50ft erection around and looking for something to attach it to. No guesses as to what he's 'in' on 'I'm In It'. Will there be a more sacrilegious moment in 2013 than the breathtaking line: "*Put my fist in her like the civil rights sign*"? Yup, one track later, when he uses Nina Simone's version of the sacred song about lynching, 'Strange Fruit', as the hook in a tale of extra-marital sex. If power is the ultimate aphrodisiac, then his upgrade to God is two packs of Viagra. Thing is, he's contradictory enough to write a razor-sharp racist takedown like 'New Slaves' with one breath, then spit lines like "*Asian pussy/All I need is sweet'n'sour sauce*" the next. West's inconsistent, smash-and-grab psyche feels dangerous.

But 'Yeezus' also seems like a wasted opportunity. He may well have redefined pop radio for a couple of years, and what does he choose to spit over the top of it? Gratuitous filth, basically. It's funny, but also a pity, because 'Yeezus' is so tight, so bold, that with a few tweaks Kanye could've made his rock for the ages. As it is, he'll have to settle for one of the best records of the year. But then that's Mr West for you: you get the sense he's so smart that he'd rather keep dangling the prospect in front of us. Following through is boring. Keeping the narrative of his deranged musical goosehunt going: that's art. ***Gavin Haynes***

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BEST TRACKS: 'New Slaves', 'Black Skinhead', 'On Sight'

FIVE THINGS THAT INFLUENCED 'YEEZUS'

RICK RUBIN
Rubin (above), a man renowned for his musical de-cluttering skills, co-produced 'Yeezus'. He labels himself a 'reducer' rather than a 'producer'.

KANYE'S PARIS APARTMENT
Kanye recorded some of 'Yeezus' in the Paris loft space he was living in. Acoustics were bad, so he had to keep everything simple.

LE CORBUSIER
The French minimalist architect was famed for his plain concrete walls. Kanye would go and look at Corbusier homes and ask himself, "Why did they design it?"

STEVE JOBS
Like the late Apple co-founder, Kanye sees himself as a world-shaping life-force. He has said he is the "Steve of internet, downtown, fashion, culture".

RAF SIMONS
The minimalism of his Belgian Dior designer hero (for whom he once offered to intern) struck a chord with Kanye. Recently he has has since described 'Yeezus' as "new wave".

REX

GOLDHEART ASSEMBLY
LONG DISTANCE SONG EFFECTS
NEW MUSIC CLUB

Around the time Mumford & Sons started fiddling their way to public approval, London five-piece Goldheart Assembly were also treading a folk-tinged path. The former have risen to Glastonbury-headlining levels of fame, and it'd be a shame if this second album didn't send GA on a similar trajectory. Cannoning between warm-hearted Band Of Horses-isms ('The Idiot'), soaring harmonies ('Billy In The Lowground') and lighters-aloft choruses built for festival dusk ('Sad Sad Stage'), the quintet deliver a sincere emotional punch. There's a depth and variety the Mumfords can only dream of, yet 'Long Distance...' will be lucky to tickle the Top 100. ***Lisa Wright***

7

BEST TRACK: 'Sad Sad Stage'

ABOUT GROUP
BETWEEN THE WALLS DOMINO

Hot Chip's Alexis Taylor is moonlighting again with his improv pals, mucking in for a third album with ex-This Heat drummer Charles Hayward, sometime Spiritualized guitarist John Coxon and free-jazz electronics maestro Pat Thomas. 'Between The Walls' is looser and less song-based than 2011's 'Start And Complete', but what could have been an exercise in disappearing up one's avant-garde arse – like the drawn-out prog of the 'Walk On By' cover – is saved by fluid slow jams ('Words'), Hammond organ blues ('All Is Not Lost') and sweet Alt-J-like folkery ('I Never Lock That Door'). ***Matthew Horton***

6

BEST TRACK: 'Words'

WALTON
BEYOND HYPERDUB

Let's forget, for a second, that the word has been ruined by years of misuse, and agree that 'vibe' is a good term to discuss 'Beyond', the debut album from young Manchester producer Walton. For it is a record that does not stick to one genre; instead, it hops artfully from one bassy dance style to the next, with all 13 tracks linked by tone and – yeah – vibe. And that vibe is one of funked-up musical misadventure, of rave's 25-year history funnelled into a 48-minute escapade, where Kraftwerk synths rub shoulders with trap-like drums (on the title track) and acid bleeps collide with dubstep bass throb (on 'Help Me Out', which updates the Sheffield sound of LFO et al for 2013). All in all, a solid debut. ***Ben Cardew***

7

BEST TRACK: 'Every Night'

KIRIN J CALLINAN
EMBRACISM TERRIBLE/XL

With a gnarly, throat-shredding voice and confrontational stage persona, Australian Kirin J Callinan does not make it easy to love his music. A mix of Trent Reznor and Patrick Wolf, he's both an industrial piledriver and theatrical show-off, making this debut record disorientating, confusing and exciting. 'Way II War' and 'Come On USA' are abrasive and discordant. The title track is a squealing story of putting your body to the test. To balance the caustic moments, 'Love Delay' is euphoric, displaying Callinan's unique sound while reining in his wild side just the right amount. It's a winning combination. ***David Renshaw***

7

BEST TRACK: 'Love Delay'

Faces To Names...
Three reviewers, three questions

BEN HEWITT
Favourite track right now?
"Deap Vally's 'Walk Of Shame' is so filthily brilliant it makes me want to neck a bottle of vodka and indulge in a torrid one-night stand."

KEVIN EG PERRY
Favourite album right now?
"Daft Punk's 'Random Access Memories' is still untouchably good. The top seven songs of the year are on it."

RHIAN DALY
You can only see ONE band at Glastonbury. Who is it going to be?
"I'm dying to hear new songs from Arctic Monkeys. And see how Alex Turner's quiff holds up if the weather turns biblical."

WAXAHATCHEE
CERULEAN SALT WICHITA

For her second album, Katie Crutchfield brings a brutal and intensive beauty to life's failures and fuck-ups

The 19th century Romantic poet John Keats once declared: "Beauty is truth, truth beauty." He may have been gifted when it came to producing a natty rhyming couplet, but John Keats was completely fucking clueless when it came to reality in all its no-frills grubbiness. The truth is ugly and it takes a sturdy soul to face it head-on without dressing it up in something prettier.

Enter Waxahatchee, aka Katie Crutchfield, who previously honed her indier-than-you credentials playing in the Bikini Kill-inspired PS Eliot and jangly four-piece The Ackleys with twin sister Alice. Last year, she hunkered down in the basement of her parents' Deep South getaway spot in Waxahatchee Creek to record the lovelorn, lo-fi crackle of solo debut 'American Weekend'. Follow-up 'Cerulean Salt' was laid down in a Philadelphian subterranean punk commune instead, but she's still brutally picking at old scabs to expose the muck festering underneath. The truth has seldom sounded so good.

With a scuzzy head-tip to the likes of Belly and Throwing Muses, Crutchfield gets stuck right into the guts of life's seedier side – or, as she insists on the opener 'Hollow Bedroom', "*I don't believe I care at all/What they hear through these walls*". What follows is a full-frontal ode to not knowing what the hell you're doing in life, a mishmash of mistakes made by fuck-ups and the fucked-up. "*Won't you just let me pretend this is the love I need?*" she sighs on the deceptively sweet 'Swan Dive', picking over the clumsy confusion of a failed relationship's final death rattle.

That knife-twisting honesty runs throughout. On 'Lips And Limbs' Crutchfield is caught in a loveless clinch with an undesired paramour, resigned to "*whisper weekly things I do not mean*" even though she "*can't feel a thing*". On the stilted, scruffy 'Blue Pt II', she's stuck between devotion and suffocating infatuation, admitting, "*I can't breathe behind this curtain that we keep*".

Crucially, there's always enough snark to stop her ruthless self-assessments turning into syrupy bobbins, whether it's in the murky, Pixies-ish bass of 'Brother Bryan', or 'Coast To Coast' and its Elliott Smith-like fuzz-pop. And she's not shy of putting other hapless characters under her microscope, either – 'Dixie Cups And Jars' sees her as a spectator at a friend's wedding, painting their would-be happy matrimony into blackened nuptials. "*I watched your dad give you away*", she says, her voice curled into an unsympathetic snarl. "*Make-up sits on your face like tar... I am an arid abyss.*"

Given the wincing brazenness that's come before, there's something defiantly cathartic when Crutchfield signs off with the cracked 'You're Damaged' – but then, on an album of such skin-prickling precision, there's no need for big exits. Truths rarely come as beautiful as this. ***Ben Hewitt***

8

BEST TRACKS: 'Swan Dive', 'Dixie Cups And Jars', 'Coast To Coast'

EDITORS

THE WEIGHT OF YOUR LOVE PIAS

They've hired the man who made Kings Of Leon a stadium band, but their fourth album is delivered with a shrug

For all their moody posturing, Editors always seemed like a band who really wanted to churn out radio-friendly stadium rock for dads who don't want to play Joy Division in the car in case it scares the kids. Sure enough, in the four years since their last album, 2009's 'In This Light And On This Evening', the British band made time to part ways with guitarist Chris Urbanowicz, who didn't want to travel the same musical road, and hire producer Jacquire King, the man who won a Grammy for helping to turn Kings Of Leon into a stadium band on 'Use Somebody'.

Editors' new era starts inoffensively enough, with the baleful but over-inflated 'The Weight' and the Depeche Mode strut of 'Sugar'. And lead single 'A Ton Of Love' is a decent show of intention. It's a big, dumb, lolloping St Bernard of a song that could pass for '80s U2 as fronted by Eddie Vedder. It's not until 'What Is This Thing Called Love' that things go wrong. Frontman Tom Smith tries a falsetto and Jesus suffering Christ, it is awful. It comes as no surprise to learn that Smith wrote this power(less)-ballad after betting he could write a tune for a former *X Factor* contestant. The unnamed singer got dropped and Smith kept the song for himself. If you listen closely, you'll hear the talent show stooge sighing with relief.

It's uphill from there, but barely. Live fan-favourite 'Nothing' has been entirely rescored with the help of Clint Mansell, the former Pop Will Eat Itself man who scored *Requiem For A Dream*, but the end result is to remove any trace of urgency. The similarly string-laden 'Nothing' gives Smith the chance to put on his best sad Springsteen voice, but The Boss would never commit the cardinal sin of being quite this boring.

'Formaldehyde', which you can at least dance to, is the high point, the sound of the band cutting loose a little. But after that the album runs out of energy. 'Hyena' sounds like an Editors covers band who've been drafted in to write a song in which they try to second-guess what people expect from an Editors song. There's not a lot to laugh about. The stench of death is about the record, but not in a sexy, existential way. 'Two Hearted Spider' wants to conjure up words like "brooding intensity", but could only really be considered dark by the sort of person who sleeps with a night-light. 'The Phone Book' takes a stab at folky Americana that'll make you wish it could give them one back. By 'Bird Of Prey' it's entirely apparent that absolutely nobody gives a shit any more. It's so phoned-in I had to fight the temptation to hang up. It all ends not with a bang, but a shrug.

The most telling line comes on 'Honesty', when Smith plots "*a rocking-horse getaway*". At first glance that's nonsensical, but after spending time with this record, the image of a man trying to gallop but instead wobbling back and forth pointlessly seems horribly apt. ***Kevin EG Perry***

4

BEST TRACKS: 'A Ton Of Love', 'Formaldehyde'

SLEEVE NOTES

Best Sleeve Of The Week

Kanye West – 'Yeezus'

The work of a man who knows you've downloaded 'Yeezus' already, so the artwork is the least of your concerns. Sort of lazy. But he's right.

Worst Sleeve Of The Week

Goldheart Assembly – 'Long Distance Song Effects'

Weird futuristic shapes jut out from a garish yellow background as if someone's melted down a shopping centre and remoulded it into some kind of alien eyesore.

MWAHAHA

MWAHAHA PLUG RESEARCH

Long after it's been proved beyond doubt that all the groovy sounds made by analogue synths can be perfectly replicated by cheap, feather-light computer plugins, earnest dorks will still blow their wads on the real thing. Hey, they look cool, and imperfection can be creative. But yeah, actually, they just look cool. Oakland's craply named Mwahaha have many old synths, posing with them all in their publicity photos. They are, at least, a consistent presence on their debut album, which has an upbeat indie skeleton ('Swimmer' and 'Sleep Deep' recall Grandaddy and The Magnetic Fields respectively) but is capable of veering off into metronomic krautrock pastures. Curiously, its highest-profile turn – the appearance of Merrill 'Tune-Yards' Garbus on 'Love' – is also its least tuneful, discounting the section of 'Rivers And Their Teeth' which is just a sample of rushing water. They mean well, but there's something conservative about them. ***Noel Gardner***

6

BEST TRACK: 'Swimmer'

PHAELEH

TIDES AFTERGLO

Bristol producer Phaeleh has always made post-club comedown music. His biggest tracks to date – 2010's 'Fallen Light' and 2011's 'The Cold In You' (both from albums of the same name) – were relaxed yet sparky night-bus shuffles. But now, two years since his last album, it seems that Matt Preston is just making beats to sit at home to. 'Tides' is music for chatting over: a pleasant but predictable mixture of cold beats, wishy-washy strings and guest vocalists. Long-term collaborator Soundmouse and Irish singer Cian Finn breathe dull things like "*Here comes the sun/ It shines on me, it shines on you*" (on 'Here Comes The Sun') and "*Under the stars' light, guide me home*" ('Night Lights') like it's 2004 and they're angling for a guest spot on a Zero 7 album. 'Storm', featuring vocalist Jess Mills, is darker and sharper, but it's an anomaly and doesn't set the tone. 'Tides' is ambient in the same way as a water feature in a garden: soothing at a glance, but ultimately boring. ***Siân Rowe***

4

BEST TRACK: 'Storm'

THE DUCKWORTH LEWIS METHOD

STICKY WICKETS DIVINE COMEDY

It is, of course, amazing that Neil Hannon of The Divine Comedy has formed a band named after an obscure cricket rule. It's even more amazing that both their self-titled 2009 album and this, the follow-up, are actually *about* cricket. Take 'The Umpire', which ruminates on technology threatening the livelihood of cricket umpires. Or 'Third Man' (featuring Daniel Radcliffe, aka Harry bloody Potter), on which Hannon and his bandmate Thomas Walsh giggle about how luxurious it is to while away an afternoon in the most pointless fielding position of all. It's mostly soft-rock plus strings and piano, apart from 'Line And Length', which dabbles in INXS-style electro-pop. Easy listening, as it should be. 'Sticky Wickets' lands just before an Ashes series, which is perfect timing, and they've even got Stephen Fry reciting a poem on 'Judd's Paradox'. Love the way cricket brings out people's most eccentric traits? Then love this. ***Tom Howard***

7

BEST TRACK: 'The Umpire'

HALF MOON RUN

DARK EYES COMMUNION

From Montreal. Sound like Fleet Foxes and Mumfords

Released in Canada last year, this debut from the Montreal four-piece has been remixed and remastered, with new song 'Unofferable' added for its UK release. It's glossier now, but it's the quality of the songs that makes the album stand out. 'Dark Eyes' remains a quietly stunning record full of the sort of harmonies that Band Of Horses, whom HMR most closely resemble, have based a career around.

Opener 'Full Circle' is reminiscent of Fleet Foxes – all pretty arpeggios and layered arrangements, gradually building to something more substantial. Elsewhere, slow-burning tracks 'No More Losing The War', 'Need It' and 'Unofferable' have a deep intensity about them. They're a sensitive bunch, Half Moon Run, and 'Dark Eyes' is serious business. Singer Devon Portielje has wronged someone – Karen, whose name he heartbreakingly yelps on 'No More Losing The War' – and he doesn't mind beating himself up about it. 'Need It' finds him waking from a dream in which he pulled out his hair because he was untrue to her. On 'Drug You', he's lamenting the fact that even when he's out of his mind, there's no escape – he's "*still a head full of hate*".

While the music works when it's slow, sparse and emotional, the band's debut comes into its own when it steps up the pace. 'She Wants To Know' skips along, a mass of slinky rhythms and shapes. 'Give Up' is a ringer for 'Reckoner' from Radiohead's 'In Rainbows' – no bad thing. And overall, this is a debut worthy of much wider attention. With songs as well crafted as 'Nerve', it's hard to imagine HMR not getting it. ***Andy Welch*** **7**

BEST TRACKS: 'She Wants To Know', 'Nerve', 'Give Up'

WAX IDOLS

DISCIPLINE + DESIRE SLUMBERLAND

Built around motorik drums and forceful post-punk guitars, Oakland four-piece Wax Idols' second album could easily have fallen into the trap of being too repetitive. From the beginnings of dark opener 'Stare Back' and the softer front of 'AD RE:IAN', though, it's a record served up with just the right balance of aggression and harmony, of melody and hard-hitting chug. On 'Formulae', all of these elements whip and snap through Hether Fortune's menacing moans and whispers. 'Discipline...' plummets you into the band's shadowy world but remains loveable – like a brighter, warmer Savages. ***Rhian Daly*** **7**

BEST TRACK: 'Formulae'

GENE GLOVER

A GRAVE WITH NO NAME

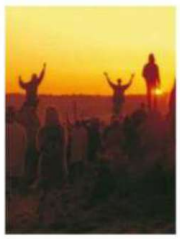
WHIRLPOOL STARE

With this third LP, Alex Shields has graduated from his London bedroom into a full-on studio project. Still, traces remain of his earlier lo-fi introspection, especially in the acoustic dreaminess of 'Bones', 'Streams', and the Perfume Genius-esque beautiful dysfunction of 'Balloons'. But elsewhere – notably the syrupy shoegaze of 'Aurora' and the slacker-pop of 'Origami' – 'Whirlpool' steps into the outside world. Guest appearances from Echo Lake's Linda Jarvis and Ides' Alanna McArdle bolster that confident atmopshere and, while some songs are forgettable, there are some gems. ***Mischa Pearlman*** **8**

BEST TRACK: 'Balloons'

THE RIDER

What we're watching, wearing and taking pics with this week



DVD

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Experience Glasto at home with this four-disc box-set, featuring The Verve, Spiritualized and The Orb.

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Franz Ferdinand

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Lomography Gatsby Fisheye Camera

Pick up this Lomography camera and snap away at all those brilliant summer festival memories with eye-catching fisheye perspective.

Buy: £45, *urbanoutfitters.co.uk*

THIS WEEK'S SINGLES

Reviewed by NME's **DAN STUBBS**

JOHN NEWMAN

LOVE ME AGAIN ISLAND

If Ben Drew is Plan B, John Newman is Plan Z. The debut single by the sharp-suited, bequiffed Londoner has horns, swirly strings and a big soul chorus, and it feels like a cynical attempt to fill the pop-market gap left by Mr B. But if you can look past the fact that he pronounces his vowels so strangely you wonder if his first language is Norwegian, Newman's single is not too bad, in a music-for-cider-adverts kind of way.

RUEN BROTHERS

WALK LIKE A MAN RUEN RECORDS

To be filed next to Jack White, Black Keys, Jake Bugg and Deap Vally in the box marked 'stuff that sounds like stuff from other decades', 'Walk Like A Man' is a blend of Everly Brothers rock'n'roll and delta blues that belies the fact that they are from Scunthorpe. It does, however, almost justify the hype lavished on them at this year's South By Southwest festival.

CHASE & STATUS FEAT. LOUIS M^TTRS

LOST & NOT FOUND MTA RECORDS

The 'don't call them drum'n'bass' duo return with an EDM-defying softer sound on this swooping breakbeat pop track, with vocals by Brighton boy Louis M^ttrs, which sets them up as the Coldplay of dance music. It's as 2013-sounding as pop gets, in that it makes up for its lack of a memorable melody with a sense of great self-importance. Best avoided.

INDIANA

SMOKING GUN NO ROMEO

Does the trip-hop revival begin here? Portishead meets The xx on this single by Nottingham singer-songwriter Indiana, who may have missed chillout by a decade but nevertheless conjures up a close, nocturnal atmosphere.

TELEMAN

STEAM TRAIN GIRL ENCONA

A band featuring former members of Reading indie-rock no-hopers Pete And The Pirates, London's Teleman look like Alt-J but sound like Hot Chip remixing Belle & Sebastian. Not necessarily a bad thing, but about as dangerous as a kitten with a Nerf gun.

THE SATURDAYS

GENTLEMAN FASCINATION

The Saturdays would like to fill your Girls Aloud-shaped, shimmering femme-pop hole. This track, with half-rapped/half-sung vocals and featuring an insistent beat intended to reflect the song's "*Go '90s!*" lyrics, is more cynically like Cole and co than anything The Saturdays have done before. Pop's most pregnant band just moved up a notch.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

THE KILLERS

WEMBLEY STADIUM, LONDON SATURDAY, JUNE 22

In a hail of confetti, fireworks and chest-thumping singalongs, Las Vegas' finest play the biggest gig of their lives. Is this the pinnacle of their career, or the beginning of a new chapter of superstardom?

They called it their "Everest". Now, The Killers' day has come. It's just after midsummer in Wembley Stadium. A crest of arms bearing the words 'Battle Born' sits atop the stage. Two lightning strikes run down each side, pointing below to the human soup of bodies straining forwards. Tonight the four-piece from Las Vegas, who first hogged every radio wave in this country almost 10 years ago with their debut single 'Mr Brightside', are about to play the biggest gig of their lives.

"*Can we climb this mountain? I don't know/ Higher now than ever before*," 32-year-old Brandon Flowers sings on opener 'When You Were Young'. Suddenly you know that yes, they can. Here's the thing: The Killers have always written songs for stadiums. This seems obvious now that drummer Ronnie Vannucci Jr is pummelling the chorus of 'Spaceman' with bared teeth, while Flowers struts the runway-sized stage like a kid who went to sleep in the suburbs and woke up in Disneyland. He sprints to Dave Keuning, his Sideshow Bob lookalike guitarist, a brown fuzz of hair bent over an instrument. He cocks one leg up on a speaker and leans in like a regular Springsteen, belting a line from 'The Way It Was': "*Sometimes a dream, it don't come true*". His shoulders slump forward, brow furrowed as though he can't believe where he is. Then he raises his head and opens his eyes to this monstrous space filled with people as far as he can see. That million-dollar smile comes out of the giant screens either side of the stage, brighter than strobe lighting.

This is the Premier League, the biggest venue most bands will ever play. Madonna, Metallica and Coldplay have done it. Most pull it off, because you'd be a fool to book a venue of this scale without the fans or the songs to fill it. So it comes down to this: will a Wembley show be the peak of a band's career, or a passage to a new level of superstardom? Oasis played Wembley on two tours in 2000 and then 2009; a month after the second round, they were through. Muse have done it twice, Foo Fighters once. Then, there is another level of greatness. U2 headlined here 10 times. The Rolling Stones, 12. Michael Jackson, 15. The

View From The Crowd
So how did they do?

Agnes Stamp, 29, London
"For a stadium gig it felt pretty intimate. You knew The Killers felt the importance of being here."

Henry Stansall, 23, Scunthorpe
"It's breathtaking to come to Wembley and see The Killers. It means such a lot to be here."

Rupert Stansall, 22, Scunthorpe
"A huge inspiration. The fact that this is an American band singing to all these UK fans is amazing."

Hannah Wythe, 32, London
"It was great to see the band have fun. I saw them at The O2 before but this had more energy."

Brandon and Dave flying high onstage. (Below) their Wembley setlist

Killers are pulling it off, no question. They've dug out the oldies: 'This River Is Wild', from 2006 album 'Sam's Town', sounds so fresh it could have been written for 'Battle Born'. They've got the covers: Joy Division's 'Shadowplay' sees Dave Keuning lead with the guitar, while 'I Think We're Alone Now' is camp and lovely, the crowd booming the chorus. There are ballads too. On 'Here With Me', the stadium twinkles to the rafters with phones held aloft. Now that it's dark, the little lights give a better idea of the number of people here, hidden behind a blanket of stars. It's good, but this stadium calls for more.

Britain made this band. So it's appropriate when, two-thirds of the way through, Brandon says: "We wrote a song to commemorate this joyous occasion." It's called 'Wembley Song'. They set off singing about three lions, the St George's Cross, the bands that have played here and the legend of the venue. They sing about themselves: "*'Mr Brightside' had you scratching your head... the seed was planted, you took us in like your own... my, how we've grown*". In the chorus, a call-and-reponse of "*Deo, deo*" bounces between Brandon and the crowd in tribute to Freddie Mercury, who played here with Queen in 1986.

Something clicks. Three more songs slide off the stage before an encore of 'Flesh And Bone', 'Jenny Was A Friend Of Mine' and 'Battle Born'. Confetti falls from the rafters. Fireworks spray sparks into the front row. Brandon is high-fiving people. 'Mr Brightside' feels like it's playing at double speed, Wembley Stadium seems smaller, the crowd is putty, and we're hurtling towards the end. Too soon!

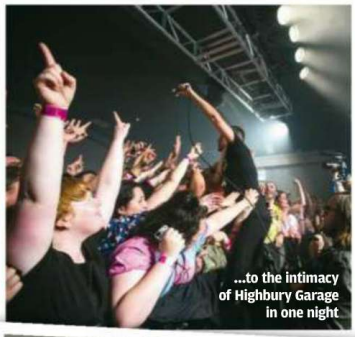
In the dressing room after the show, Brandon paces with a slice of Papa John's in hand, those puppy eyes wider than ever. "I felt like we ended abruptly! I felt like we could have played more!" he says. *NME* reminds him that they have another set tonight at the Highbury Garage, then asks what could possess him to want to play again after such a grand occasion. "It's unique to play your biggest gig ever and then go back to your roots. It's been 10 years since we've played the Garage." He stops pacing and cracks a salesman grin. "We're gonna do something before U2 does it!"

At 1.30am, they come on in the small London club, and are welcomed like heroes. 'Glamorous Indie Rock & Roll' gets a rare outing, alongside 'When You Were Young' and 'Mr Brightside', the latter brace played for the second time tonight. People and plastic cups fly through the air to guitar riffs so tight they could cut ice. Everyone is singing along with Brandon's voice – which, despite all it's been through tonight, still sounds impeccable. They should be knackered, but The Killers look like they're only just getting started.

Hazel Sheffield

The Killers go from Wembley's gargantuan stage...

Two sets in: still loving it



...to the intimacy of Highbury Garage in one night

The Killers: (l–r) Mark, Ronnie, Brandon and Dave backstage at Wembley

ANDY WILLSHER

VIEW FROM THE BAND

HOW WAS IT FOR YOU?

BRANDON FLOWERS VOCALS

"People really loosened up when it got dark, inhibitions flew away. It took me a minute too. I love big stages, but I ain't never been on one that big! 'Wembley Song' felt like the right thing to do – it may have been the highlight."

RONNIE VANNUCCI JR DRUMS

"I want another shot! I could go back on right now. After the 'Wembley Song' everyone dropped their guard and in the last third of the show I thought, 'OK, we got it.' This was watching your band take the big jump. We're poised for even more!"

MARK STOERMER BASS

"For me it wasn't technically that great. I couldn't hear anything, so I was just getting through it. We're not used to playing venues this size – the crowd felt miles away. But the end felt good."

DAVE KEUNING GUITAR

"I just charged out there like I was playing in front of the whole solar system. It feels like an honour. I didn't take it for granted for one second, what I was doing up there. I even had my dad come out to see it."

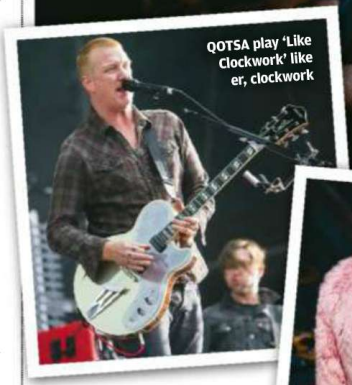
DOWNLOAD

DONINGTON PARK, LEICESTERSHIRE

FRIDAY, JUNE 14–SUNDAY, JUNE 16

A weekend of revelations watching metal's finest bring the thunder at the 11th Download

Enter Shikari's Rou needs a hand with an itch



QOTSA play 'Like Clockwork' like er, clockwork

Rammstein's Till Lindemann

Iron Maiden headlining on Saturday

5 THINGS WE LEARNED

1 QOTSA COULD HEADLINE THE MAIN STAGE

"I'm gonna give you something to get laid to," says Josh Homme, introducing 'No One Knows' during Queens Of The Stone Age's sun-splashed Saturday afternoon Main Stage set. Following an opening of 'Feel Good Hit Of The Summer' and 'You Think I Ain't Worth A Dollar...', it sparks the weekend's most delirious circle pit. The grin on Homme's face as 'My God Is The Sun' hits is that of a man who knows he could top the bill. Unrivalled charisma, a brilliant new album, a roster of hard-rock classics – what more do you need?

2 ENTER SHIKARI HAVE HIT THE BIG TIME

As Enter Shikari's 'Gandhi Mate, Gandhi' throbs out from the Zippo Encore stage, the crowd brace themselves for a mix of metal, electronica and politically charged rants. The band lean heavily on last record 'A Flash Flood Of Colour', but find room for cranked-up oldie 'Sorry You're Not a Winner'. "*Give a man a gun and he'll rob a bank*", singer Rou Reynolds lectures before the punishing 'Arguing With Thermometers'. "*Give that man a bank and he'll rob the world*". And with that the St Albans quartet earn their second stage headline slot all over again.

3 SLIPKNOT NEED SOME NEW TUNES

Late-'90s metal has disappeared from the mainstream, but the era's favourites are still riffin' like it's 1999. Papa Roach, Korn and Limp Bizkit are all here, but Slipknot are headlining. It takes one song (2001's 'Disasterpiece') for the barrier to break from the might of the mosh. "One more time, motherfuckers!" screams masked frontman Corey Taylor from under his soggy, matted hair, conducting the crowd in one last dance as the band wail towards a conclusion with chainsaw-guitar anthem 'Duality'. But with no new material since they last headlined in 2009, it's not a triumph. The world needs some new slices of demented anger to get excited about.

4 FIDLAR AND UNCLE ACID AND THE DEADBEATS ARE RISING

Away from the Main Stage are smaller bands unable to fall back on a fireworks display if things lull. No problem for LA's Fidlar, whose brash, spit-smeared brat-punk anthem 'Cheap Beer' features the weekend's most poignant lyric: "*WE DRINK CHEAP BEER SO WHAT, FUCK YOU*". Elsewhere, Uncle Acid And The Deadbeats triumph in a different way, romping through 'Mt Abraxas' and turning the Pepsi Max Stage into a psychedelic, Black Sabbath-spirited wig-out.

5 IRON MAIDEN'S PLANE BEATS RAMMSTEIN'S CANNON

No band does headlining like Iron Maiden, who open with a 1940s RAF Spitfire plane zooming over the crowd. Then, a decade after they headlined the first ever Download in 2003, Bruce Dickinson's crew thunder onto the stage to revisit their 1988 'Seventh Son Of A Seventh Son' album. It's decent, but really everyone's waiting for 'Can I Play With Madness'.

Sunday's Main Stage headliners, German industrial pyro-enthusiasts Rammstein, can't compete. They climax with a giant phallic cannon spraying foam into the sky. But Spitfires are better than foam. Everyone knows that. ***Al Horner***

View From The Crowd

WHO BLEW YOUR MIND?

Zadie, 20, Cornwall
"Queens were just totally amazing, of course. Last night I sat on a wall and fell into a river. Besides that I've had a fucking wicked festival."

Stuart, 22, Essex
"Slipknot! I was right up against the barrier. I've seen them loads and they have the best fucking live show. They bring the thunder!"

View From The Bands

HOW WAS IT FOR YOU?

Scott Middleton, *Cancer Bats*
"For any kid who grew up listening to metal, all you ever heard about was how great Donington was. So to play the Main Stage? Dream come true. It was fucking crazy."

Isaiah Radkey, *Radkey*
"We'd never been on a plane before coming to play Download. We went through a cloud, got a little freaked out, but it was worth it."

ANDY FORD

Laura onstage in the Ballroom. (Below) the actors and guests in period costume

LAURA MARLING

SECRET CINEMA, LONDON SUNDAY, JUNE 16

Everyone's caught in the drama at Laura's elaborate vintage-themed soirée

"Thank you all for being brave and taking part in this evening," says Laura Marling. She thinks we're brave because we've come to a secret location dressed in vintage black tie, with strict instructions to bring suitcases full of old books, or a picture of a lover, for an evening themed around Laura's album, 'When I Was An Eagle', by the Secret Cinema company.

A stately old mansion in Hackney has been transformed into The Grand Eagle Hotel, with rooms full of flowers, ivy wrapped around the winding staircases, and actors named after the characters on the record roaming the halls dressed as 1920s bellboys and maids. For the last two hours we've been players in the drama: getting caught up in spontaneous waltzes, peeking in on period-themed rooms and catching small bits of drama as the actors' set-pieces unfold.

Earlier, some guests saw Laura performing her cover of Springsteen's 'Dancing In The Dark' from a creaking balcony overlooking the entrance hall. Now, the actors employed for the evening are ushering everyone into the Ballroom for the gig, to the strains of 'Interlude', a slow, circling melody that sounds like it comes from an old gramophone but is actually played on cello, double bass and rhythm guitar.

When Laura joins them, the regular gig starts. The band rattle through the four-track medley of 'Take The Night Off', 'I Was An Eagle', 'You Know' and 'Breathe' that kicks off the album. When it ends, the band leaves and Laura takes a deep breath before plunging into 'Master Hunter', a stomping blues number delivered in a single burst. For the rest of the set, Laura plays solo.

There are moments when she slips up. She comes at 'Little Love Caster' backwards, forgetting how it starts. 'Bleed Me Dry', a new track that emerged after the album, gets an airing and is brighter and simpler than anything else tonight. The rest looks terrifyingly difficult to play, but she does so with her usual self-control, eyes fixed on the back of the room.

At the end, before 'Saved These Words', Laura pauses to thank everyone again for getting into the spirit of things. "I do think brave is the right word," she says. She's not the only one. ***Hazel Sheffield***

View From The Crowd

Were you into the whole Secret Cinema thing?

Will, 30, Hampshire
"I'm not sure the music fitted with what was going on. I'll never go to another show quite like that though."

Jo, 24, Dublin
"I cried in her set, her voice is so clear. She's an enchanting performer, even though her songs are heavy."

ED MILES, RICHARD JOHNSON

THE FAMILY RAIN

JACK DANIEL'S JD ROOTS, MOLES, BATH
THURSDAY, JUNE 13

They're soon to support the Stones, but the brothers can still find time to take a trip home

"People of Bath, we're home," grins Family Rain frontman Will Walter from the stage after blasting through a rollicking version of their single 'Carnival'. "Let's do this."

The tiny 220-capacity basement of Moles, where they've returned for this JD Roots homecoming show, is the band's spiritual home. It was where they made their debut as 15-year-olds competing in a Battle Of The Bands, and where they played two shows in one evening to a roomful of industry scouts the night they got signed. Tonight's return is a celebration.

Their friends and fans are crashing around the room as the band launch into 'Friction', attempting to pull dance moves as the temperature in the sweatbox creeps higher. "We're gonna get dirty tonight," promises Will before 'Reason To Die', dropping a bit of local knowledge to the delight of the crowd: "We're gonna get Oldfield Park dirty... fucking filthy." If the howling tune that follows is anything to go by, with guitarist Ollie rattling off killer riffs, the residents of Oldfield Park must be desperately in need of a bar of soap.

After the bluesy 'Waterfall', 'Don't Waste Your Time On Me' is the centerpiece of the set, a taut, raw and feral howl of a rock song, with Will's voice breaking down as he admits "*I will only let you down*".

By the time they close with a raucous version of debut single 'Trust Me... I'm A Genius' it's impossible to miss just how much they've learned playing night after night in venues like this. The three Walter brothers, who recorded their forthcoming debut album at Berlin's Hansa Studios earlier this year and are supporting The Rolling Stones at Hyde Park next month, are about to explode. Mammoth gigs await them, but tonight, maybe for the last time, home is where their art is. ***Kevin EG Perry***

The Family Rain's Timothy (left) and Will Walter

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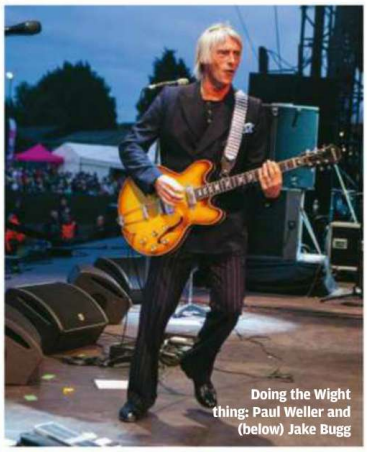
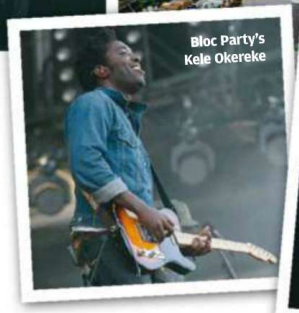
Palma Violets' Chilli Jesson


Doing the Wight thing: Paul Weller and (below) Jake Bugg

ISLE OF WIGHT FESTIVAL

SEACLOSE PARK, NEWPORT FRIDAY, JUNE 14–SUNDAY, JUNE 16

The good, the bad, the big in the '80s... Everyone's welcome at the world's largest karoake booth, where crowd-pleasing is essential


Bloc Party's Kele Okereke

Look! It's Bon Jovi

When '80s poppers **T'Pau** are welcomed like they're returning heroes and Level 42 bassist Mark King is introducing Everything Everything onstage, you know you're at a festival in debt to nostalgia. But IOW's reliance on reunions and heritage is an advantage: it's become the world's largest karaoke booth, a place where crowd-pleasing is expected. You can see it in **Paul Weller**'s eyes as, 40 minutes into a set of newies, he suddenly realises where he is and bangs out 'That's Entertainment', 'Start!', and 'Town Called Malice'.

Palma Violets have no crowd-pleasers yet, but set about building some by crowd-surfing through ragged epic '14' and unleashing raucous Doors-via-Libs monsters 'Best Of Friends' and 'Johnny Bagga Donuts'. Stylishly retro, they slot right into the IOW philosophy, unlike the drive-time Radiohead, **Everything Everything**, whose brilliant boffin-pop inventions baffle a crowd more interested in pop's past. Enter **Jake Bugg**, a man who could've been cloned from Lonnie Donegan's banjo wax just to play IOW. His reanimations of skiffle and Dylan balladry are love letters to retro, and a new track finds him branching into widescreen country rock. A man cannot fill an arena on 'Lightning Bolt' alone.

The Stone Roses arrive determined just to fill their 90 minutes. 'Fools Gold' lasts a month and 'Breaking Into Heaven' is all squawking Led Zeppelin solos. Between the padding, Ian Brown groans competently through the same setlist as the band's London shows the week before.

Saturday afternoon, and after **Bastille** come on like Florence & The Man-chine – battering Big Drums, going "*wooaaahh*", covering 'Rhythm Is A Dancer' – **Ben Howard** plays his Ed Sheeran-styled schmaltz folk. Things recover with **The Maccabees**, who thrill and agitate as 'Precious Time' and 'X-Ray' melt into the more sumptuous and euphoric 'Given To The Wild' material. Then the crowd-pleasing begins in earnest. Kele Okereke chews and yelps his way through **Bloc Party** classics 'Positive Tension', 'Banquet', 'Flux' and 'This Modern Love', barking orders like a crowd-participation drill sergeant, while **The Killers** open with 'Mr Brightside' and keep their foot on the mega-hit pedal for two hours.

The line-up on Sunday reads like The End Of Music: **Newton Faulkner**, **Paloma Faith**, the surprisingly sweary **Script**. Then, heeeere's **Bon Jovi**, conducting the world's biggest exercise workout to 'You Give Love A Bad Name' (and grab the sky!), 'Keep The Faith' (star jumps!) and a plethora of songs about blue-collar struggle that prove JBJ really is the poor man's Springsteen. But squat-thrusting to an '80s karaoke classic like 'Livin' On A Prayer' is the whole point of IOW, so it's best to just pull on some leggings and get involved.

Mark Beaumont

ANDY WILLSHER

View From The Crowd

Best band? Best fancy dress?

Andrew, 31, Swansea
"Best band has gotta be The Killers. I've come as Toby Bon Jovi, his cousin. Me and Jon are long-lost brothers from another mother."

Ellis, 18, Isle Of Wight
"I saw almost everyone on Saturday in the main arena – The Maccabees were good.I saw a guy in a gimp suit, which was scary."

Sheryl, 27, Isle Of Wight
"Ben Howard has been the best so far. He was robbed at only playing half an hour. I saw a guy over there with beer bottles on a spiky hat."

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MY BLOODY VALENTINE • FRIGHTENED RABBIT
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THE VIEW • NOAH AND THE WHALE • DEACON BLUE • KE$HA
RICHIE HAWTIN • LAURENT GARNIER • THE FRATELLIS
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BOOKING NOW

DISCLOSURE

STARTS: Bristol O2 Academy, Nov 16

DON'T MISS

Despite huge competition from Queens Of The Stone Age and their brilliant sixth album '...Like Clockwork', Disclosure's recent debut 'Settle' reached Number One in the UK charts. Guy and Howard Lawrence's leap from bloggers' secret to mainstream favourites is complete. By the time this tour begins in November, expect them to be an even bigger deal, with a summer of festival sets under their belts. But will they bring their guest vocalists along for the ride (Jessie Ware, Jamie Woon and Sam Smith all feature on the record) or fix the spotlight on themselves? Find out in Bristol, and at Leeds O2 Academy (18), Newcastle O2 Academy (19), Manchester Warehouse Project (22), Sheffield O2 Academy (23), Nottingham Rock City (24), Brighton Dome (25), Birmingham O2 Academy (27) and London O2 Academy Brixton (28).

OPTIMUS ALIVE

STARTS: Lisbon, Portugal, Jul 12

2ManyDJs, Flume and Crystal Fighters join a line-up that includes Vampire Weekend, Kings Of Leon (pictured) and Tame Impala.

THROWING UP

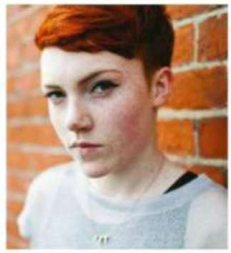
STARTS: Bedford Esquires, Jul 12

With their debut album 'Over You' released on July 8, the east London DIY post-grunge trio take their live show on the road.

LOVEBOX

STARTS: London Victoria Park, Jul 19

Azealia Banks (pictured), Kelis, Goldfrapp and Charli XCX have been added to the bill to bring the London weekender to a spectacular close.



STANDON CALLING

STARTS: Standon Lordship, Aug 2

Lucy Rose, London Grammar and Chloe Howl (pictured) have been added to the bill at the Hertfordshire festival.

BJORK

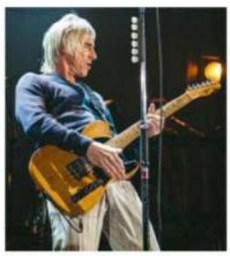
STARTS: London Alexandra Palace, Sep 3

After dates across the world, the 'Biophilia' tour finally arrives in London for Björk's first show in the city in five years.

CONNAN MOCKASIN

STARTS: London Village Underground, Sep 18

The 'Forever Dolphin Love' eccentric plays a special one-off show in September.



PAUL WELLER

STARTS: Glasgow Barrowland, Oct 7

The Modfather hits the road in October for a 10-date trek across the country, finishing at London's Hammersmith Apollo (Oct 19).

SWN

STARTS: Cardiff, various venues, Oct 17

The Cardiff-based festival celebrates its seventh year with Dutch Uncles, Everything Everything, Deerhunter (pictured) and heaps more.

GATHERING FESTIVAL

STARTS: Oxford, various venues, Oct 19

The multi-venue one-dayer brings AlunaGeorge (pictured), Temples, Local Natives, Troumaca and more to Oxford.

WOLF ALICE

STARTS: London Dingwalls, Oct 30

North London's finest play their biggest gig to date with this homecoming show. Keep an eye out for more dates to be announced soon.

HAPPY MONDAYS

STARTS: Canterbury Kings Hall, Nov 21

A quarter of a century on from the release of their second album 'Bummed', the Madchester legends head out on tour to play the record in its entirety.

METZ

STARTS: Manchester Deaf Institute, Nov 22

Following recent stints with Mudhoney and Fucked Up, the Canadian hardcore group return to the UK for a six-date headline tour.

DAN DENNISON, TOM OXLEY, TOM MARTIN, ANDY WILLSHER, JENN FIVE, DAVID EDWARDS, ELINOR JONES, JESS BAUMUNG

PICK *of the* WEEK

What to see this week? Let us help

HARD ROCK CALLING

STARTS: London Queen Elizabeth Olympic Park, Jun 29

NME PICK

The two-day rock festival moves from London's Hyde Park to the Queen Elizabeth Olympic Park this year. On Saturday, Kasabian (pictured) top the bill and, with their triumphant performances at Reading and Leeds honing their festival credentials last year, prepare to be blown away. Paul Weller, Miles Kane and The Weeks – the first signing to Kings Of Leon's Serpents And Snakes label – also appear on the main stage while Wakefield brothers The Cribs, as well as Klaxons (expect new songs from their third album), play on the second stage. Sunday will be *slightly* calmer, with sets from Alabama Shakes and California-based singer Lissie, among others. Despite being outrageously cut off in the middle of his jam with Paul McCartney last year, Bruce Springsteen and his E Street Band return to the capital and will finish the day with another mammoth set.

Everyone's Talking About ODD FUTURE

STARTS: London Forum, Jul 1

Following Earl Sweatshirt and Tyler, The Creator's performances at Glastonbury, Odd Future play this one-off show. Expect the usual onstage tricks (they've previously celebrated the Diamond Jubilee with royal family masks and launched their pop-up shop here) and a preview of Earl's upcoming album 'Doris'.

Don't Miss VAMPIRE WEEKEND

STARTS: Bournemouth 02 Academy, Jun 27

The New York band's last album 'Contra' propelled them into the big league and cemented them as indie A-list stars. With 'Modern Vampires Of The City' also going Top Five, grab this rare opportunity to see them play intimate Glasto warm-up shows in Bournemouth and at Portsmouth Guildhall (28).

Radar Stars OUTFIT

STARTS: Liverpool Camp & Furnace, Jun 28

Liverpudlian five-piece Outfit return to their hometown to preview their debut album 'Performance' (which is due out on Double Denim Records in August). If new track 'I Want What's Best' is an indicator of what's to come, expect strong, bassy atmospherics and plenty of Eno-influenced sounds and melodies.

WEDNESDAY

June 26

BELFAST
Alabama 3 Queens University 028 9097 3106
Blondie Waterfront 028 9033 4455

BIRMINGHAM
Dermot Hegarty Irish Centre 0121 622 2314
Feral Sun Roadhouse 0121 624 2920
Lucinda Williams Town Hall 0121 780 3333

BRIGHTON
Blue Rose Code Latest Music Bar 01273 687 171
Half Moon Run The Haunt 01273 770 847
James Robinson Audio 01273 624343
Monsters Build Mean Robots/The Hundredth Anniversary/Cat Fire Radio Prince Albert 01273 730 499

BRISTOL
God Damn Fleece 0117 945 0996
Katchafire/Ben Russell & The Charmers Exchange 0117 930 4538
Nick Mulvey Louisiana 0117 926 5978

CARDIFF
MK1 Clwb Ifor Bach 029 2023 2199
Simon Townshend The Globe 07738 983947

CHESTER LE STREET
Digits The Black Horse

DERBY
Kobosh/Tor & Gtr The Vic Inn 01332 74 00 91

EDINBURGH
Jack Badcock/Ciaran Ryan Captain's Bar 01316 682312

EXETER
Tribes Phoenix 01392 667080

FARNHAM
Tony Gilkyson & I See Hawks In LA The Barn 0870 345 1661

GATESHEAD
Kerry Ellis & Brian May Sage Arena 0870 703 4555

GLASGOW
Featherman/Kat Healy/Alan Tennie The Art School
Friends In America Broadcast 0141 332 7304
Robbie Williams/Olly Murs Hampden Park 0141 620 4000

HULL
Nancy Elizabeth New Adelphi 01482 348 216

LEEDS
Coma Heart
Department M Nation Of Shopkeepers 0113 203 1831
Down Radio The Library 0113 2440794
Liber Necris Packhorse 0113 245 3980
Sam Airey Oporto 0113 245 4444
Tom Tom Club Brudenell Social Club 0113 243 5866

LEICESTER
Matt Andersen Musician 0116 251 0080

LONDON
Alex Highton/Astral Pattern & Saloon Girl Strongroom Bar
Andreya Triana Queen Of Hoxton 020 7422 0958
Bellyeyesmile New Cross Inn 020 8692 1866
Ben Waters Band Half Moon 020 7274 2733
The Black Angels Electrowerkz 020 7837 6419
Bleech Sebright Arms 020 7729 0937
Bo Bruce Bush Hall 020 8222 6955
Broken Boat/Jake Isaac/Melic Water Rats 020 7813 1079
Burt Bacharach Royal Festival Hall 020 7960 4242
Cathryn Craig & Brian Willoughby Green Note 0871 230 1094
Charlie Siem 100 Club 020 7636 0933
The Congos Jazz Cafe 020 7916 6060
CR Avery The Islington 020 7609 4917
The Diamond Noise/Life/Nymph Old Blue Last 020 7613 2478
Fat Freddy's Drop Village Underground 020 7422 7505
Fiona Bevan & Lowpines Old Queen's Head 020 7354 9993
George Thorogood & The Destroyers O2 Shepherds Bush Empire 0870 771 2000
Hannah Kessler & Emma Stevens Dublin Castle 020 7485 1773
Honeyslide The Waiting Room 020 7241 5511
Jamie Isaac Servant Jazz Quarters
Jefferson Duke Mother 020 7739 5949
Jordan Laughlin Bar Solo 020 7482 4611
Lara Smiles/Sister Gracie/Plant Plants/Marble Fairy Macbeth 020 7739 5095
Laura Marling Secret Cinema
Little Death Machine/First/ Perfumeman Power Lunches Arts Café
Lucan Mills Silver Bullet 020 7619 3639
Luke Barham/Pipe & Tabor Troubadour Club 020 7370 1434
Manos Daughter/Team Morale Zigfrid Von Underbelly 020 7613 1988
Matt Goss Cafe De Paris 020 7734 7700
Mojo Hand/Ewan D Rodgers Tram And Social 020 8767 0278
Nadhine Khoiri St Pancras Old Church
Nasin Borderline 020 7734 5547
Palehorse/S&M/Cove/Early Mammal Windmill 020 8671 0700
Queens English Barfly 0870 907 0999
Sarah Ellen Hughes Spice Of Life 020 7437 7013
Sky Ferreira/Gabriel Bruce Scala 020 7833 2022
Sophie Jamieson Slaughtered Lamb 020 8682 4080
Talk In Colour Birthdays 020 7923 1680
VV Brown Hoxton Square Bar & Kitchen 020 7613 0709
The Young Knives Buffalo Bar 020 7359 6191

MANCHESTER
Jake Mattison Ruby Lounge 0161 834 1392
Maroon 5 Arena 0844 847 8000
Ssion Islington Mill 0871 230 1094
Vodun Wahlbar 0161 637 3736

NEWCASTLE
Tim Barry/Sam Russo Cluny 0191 230 4474

NORWICH
Paul Liddell Bedford's Crypt 01603 666 869

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Deerhoof Bodega Social Club 08713 100000
Look! The Moon Orange Tree 0115 947 3239

OXFORD
Freerange Cellar 01865 244 761

PRESTON
Hayseed Dixie 53 Degrees 01772 893 000

SHEFFIELD
Good Lovelies Greystones 0114 266 5599

ST ALBANS
The Defekters/Shadows Collide/ Dyslexic Horn 01727 853 143

WOLVERHAMPTON
The Temperance Movement Slade Rooms 0870 320 7000
Van Der Graaf Generator Robin 2 01902 497860

YORK
Evan Dando Fibbers 01904 651 250
The Wave Pictures Basement 01904 612 940

Sky Ferreira, Scala, London

ANDY WILLSHER, VICTOR FRANKOWSKI, JOEY MALONEY, DEREK BREMNER, RICHARD JOHNSON, EMILIE BAILEY, JORDAN HUGHES, JENN FIVE

THURSDAY
June 27

ABERDEEN
Glasvegas The Garage 01224 587594
BELFAST
Rod Stewart Odyssey 028 9073 9074
BIRMINGHAM
Adam Barry & Dan Seeley The Hop Pole Inn
Peter & His Dinner Ladies/Brassick Adam & Eve 0121 693 1500
BOURNEMOUTH
Vampire Weekend O2 Academy 0870 477 2000
BRIGHTON
The Congos Concorde 2 01273 673 311
Dawn Landes Sticky Mike's Frog Bar 01273 749 465
JD Wilkes/The Dirt Daubers Prince Albert 01273 730 499
Public Image Ltd Dome 01273 709709
BRISTOL
Red Jasper/Crimson Sky Fleece 0117 945 0996
Ssion Start The Bus 0117 930 4370
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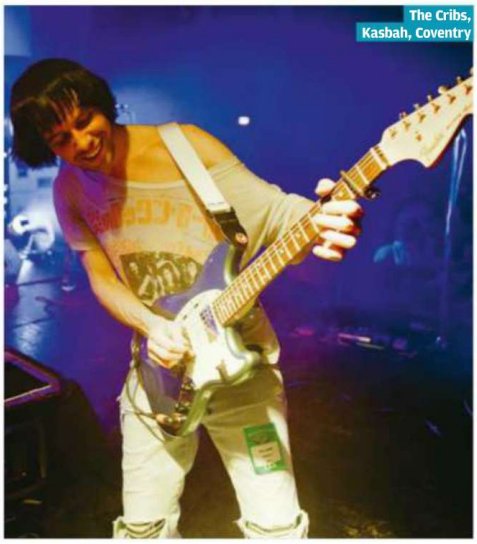
Ezio Portland Arms 01223 357268
CARDIFF
George Thorogood & The Destroyers St David's Hall 029 2087 8444
Juxtaposed Gwdihw Cafe Bar 029 2039 7933
The Orb The Globe 07738 983947
Redmoth/Everknown Dempseys 029 2025 2024
COVENTRY
The Cribs Kasbah 024 7655 4473
Nancy Elizabeth Dog & Trumpet 024 7622 1678
DERBY
Great Scott/Defkon 1 Venue 01332 203545
DERRY
Elvis Costello The Venue
EDINBURGH
Dirty Diamond & The Gunslinger/The Blueswater Voodoo Rooms 0131 556 7060
Henry Ibbs & Friends Captain's Bar 0131 668 2312
The Music Tapes/Washington Irving Voodoo Rooms 0131 556 7060
Scarlet Hard Rock Cafe 0131 260 3000
EXETER
Steve Howe Phoenix 01392 667080
GATESHEAD
Enter The Lexixon/Smokey Roots/Sorry For Nothing Three Tuns 0191 487 0666
GLASGOW
Finding Albert Broadcast 0141 332 7304
LB Slater Bar Gumbo
The New Piccadillys/The Shiverin' Sheiks Oran Mor 0141 552 9224
Van Der Graaf Generator O2 ABC 0870 903 3444
GUILDFORD
The Catharsis The Star Inn 01483 532 887
The Hype Theory/Idle States Boileroom 01483 539 539
LEAMINGTON SPA
KT Tunstall The Assembly 01926 313774
LEEDS
Cryptic Shift New Roscoe 0113 246 0778
Jacobean Ruff Garforth Liberal Club 0113 286 2048
Patchy Drizzle Wharf Chambers
LEICESTER
Mastema Shed 0116 262 2255
Nick Harper Musician 0116 251 0080
LIVERPOOL
The Dark Lights/We Were Beautiful/Severed Lips Bumper 0151 707 9902


The Cribs, Kasbah, Coventry

Lucinda Williams/Doug Pettibone Philharmonic Hall 0871 230 1094
Martin Stephenson & The Daintees Lomax 0151 236 4443
Simone Felice Kazimier 0871 230 1094
LONDON
Allo Darlin' St Pancras Old Church
Anoushka Lucas Troubadour Club 020 7370 1434
Autoheart Servant Jazz Quarters
The Black Angels Rough Trade East 020 7392 7788
Bonnie Raitt Royal Albert Hall 020 7589 8212
Faris Badwan (DJ set) Griffin 020 7739 6719
Fennesz St John At Hackney Church 020 8985 5374
Goat/Teeth Of The Sea Electric Ballroom 020 7485 9006
The Indelicates Buffalo Bar 020 7359 6191
James Robinson/Felix Fables The Islington 020 7609 4917
Laura Marling Secret Cinema
Laurie Anderson Barbican Centre 020 7638 8891
Negative Approach Underworld 020 7482 1932
Nitin Sawhney Roundhouse 020 7482 7318
NO Old Blue Last 020 7613 2478
Omar Jazz Cafe 020 7916 6060
Paul White/Mo Kolours/Al Dobson Jr Bussey Building
Pearl Handled Revolver & Sondura Borderline 020 7734 5547
Prata Vetra Garage 020 7607 1818
The Pressurehead Nambucca 020 7272 7366
Rick Kevill/The Devastated Fan/The Boondock Hippy Camden Rock 0871 230 1094
The Rovers Waltz Underbelly 020 7613 3105
Shannon Wardrop Dublin Castle 020 7485 1773
Springhill Jax Water Rats 020 7813 1079
Telegram/Patent Saints Power Lunches Arts Cafe
Temple Songs Shacklewell Arms 020 7249 0810
Transatlantic Family Band Proud Galleries 020 7482 3867
Vince Kidd Barfly 0870 907 0999

Zinc/Koreless/Sophie Dance Tunnel 020 7254 2273
ZZ Top Hammersmith Apollo 0870 606 3400
MANCHESTER
Bo Bruce Deaf Institute 0161 330 4019
Polly & The Billets Doux Castle Hotel 0161 237 9485
Ruby Tingle Art Of Tea 0161 448 9323
Suffering Mind/Swinelord/Ilenkus Gullivers 0161 832 5899
Tim Barry/Sam Russo Alter Ego 0161 236 9266
NEWCASTLE
Frank Fairfield Cluny 0191 230 4474
Mt Wolf Heartattack & Vine 07732 280185
NORWICH
The Nigel King Band Brickmakers 01603 441 118
NOTTINGHAM
My Preserver Rock City 08713 100000
OXFORD
Deerhoof Cellar 01865 244 761
The Epstein/The Dreaming Spires/Jordan O'Shea St Albans Church
Mark Lockheart Wheatsheaf 01865 721 156
MK1 O2 Academy 0870 477 2000
POOLE
System 7 Mr Kyps 01202 748945
PORTSMOUTH
Coast Cellars 0871 230 1094
Johnny Marr Wedgewood Rooms 023 9286 3911
PRESTON
Evan Dando 53 Degrees 01772 893 000
READING
Dinosaur Jr Sub89 0871 230 1094
SHEFFIELD
Burning The Day/If Looks Could Kill O2 Academy 0870 477 2000
STOCKTON
The Broken Broadcast Green Room 01642 606525
Julia Fordham Arc 01642 666600
WARRINGTON
Jools Holland & His Rhythm & Blues Orchestra Parr Hall 01925 442345
WOLVERHAMPTON
The Strypes Slade Rooms 0870 320 7000
YORK
Dana & Susan Robinson Black Swan Inn 01904 686 911
The Wave Pictures Basement 01904 612 940

FRIDAY
June 28

ABERDEEN
Descend/Drekavac Moorings Bar 01224 587602
ALTON
Shattered Skies/Mask Of Judas/Throatpunch City The Lounge Bar 0142 085798
BEDFORD
Discopolis Esquires 01234 340120
BELFAST
John Talabot/Schmutz Stiff Kitten 028 9023 8700
BIRMINGHAM
Amplify Dot/Vince Kidd The Institute 0844 248 5037
MK1 O2 Academy 2 0870 477 2000
Proper English Gentlemen/Great Uncles Actress & Bishop 0121 236 7426
Rodriguez Town Hall 0121 780 3333
The Who LG Arena 0121 780 4133
BOLTON
Jordan Allen/The Versions/Danny Quin Blind Tiger 07814558718
BRIGHTON
Paul Weller/Syd Arthur Dome 01273 709 709
Our Lost Infantry Pavilion 01273 735819
BRISTOL
All Cramped Up/Sheena Louisiana 0117 926 5978
Cadbury Sisters/The Minke Whales Polish Club 0117 973 6244
DJ Brassic/Little Tom No 51 07786 534666
Jo Swann/Nick Pullen Colston Hall 0117 922 3683
The Orb Fleece 0117 945 0996
Rumour Mill/Failure To Follow/EXM Thekla 08713 100000
Suzuki Start The Bus 0117 930 4370
The Transpersonals/The Veneer/These Colours Exchange 0117 9304538
CARDIFF
Kristin Diable/Ruby Parfitt Dempseys 029 2025 2024
Totally Awesome/Hammertime Clwb Ifor Bach 029 2023 2199
Trackstar Buffalo Bar 029 2031 0312
CARLISLE
Finding Albert Brickyard 01228 512 220
DERBY
Panic Room Flowerpot 01332 204955
EDINBURGH
Annie Christian/Xtigers/Sawyer Electric Circus 0131 226 4224
Glasvegas The Liquidroom 0131 225 2564
The Martellos/The Kiks/Nettles Studio 24 0131 558 3758
The Number 9s/ Made As Mannequins/Omega Corridor Sneaky Pete's 07954 569895
Vigo Thieves/Penny Black Cabaret Voltaire 07954 569895
GLASGOW
Burt Bacharach Royal Concert Hall 0141 353 8000
The Detours King Tut's Wah Wah Hut 0141 221 5279
The Lipstick Tearaways/Weird Decibels/Wrong Note O2 ABC 0870 903 3444
Luca Broadcast 0141 332 7304
GLOUCESTER
Everything Everything Guildhall Arts Centre 01452 503050
GUILDFORD
David Rodigan Boileroom 01483 539 539
HARTLEPOOL
Simone Felice Studio 01429 424440
LEAMINGTON SPA
Levellers/Sonic Boom Six The Assembly 01926 313774

LEEDS
The Creeks Packhorse 0113 245 3980
Negative Approach Brudenell Social Club 0113 243 5866
Unstable Journey Wharf Chambers
Vice Squad Cockpit Room 3 0113 2441573
LEICESTER
Paige Soundhouse 07830 425555
The Wildhearts O2 Academy 0870 477 2000
LIVERPOOL
Luke Jackson/Ilona Bartlett View Two 0151 236 9555
Michael Kiwanuka East Village Arts Club
Outfit Camp & Furnace 0151 706 0600
LONDON
Actress Plastic People 020 7739 6471
Bastion Nest 020 7354 9993
Cassy/Buckley/Stephanie Ghenacia Loft Studios
Chrissy Murderbot/Shaun B/Sick Boy Visions Video Bar 020 7275 7520
Daniel Bachman The Dentist
Dawn Landes Water Rats 020 7813 1079

CLUB NME
LONDON
SKATERS
KOKO
0844 847 2258

Dirty Harry/Goldierocks/Gabby Sanderson Dingwalls 020 7267 1577
DJ Hype/Sigma/The Upbeats Fabric 020 7336 8898
DJ Swerve Plan B 08701 165421
Echo Lake/A Grave With No Name Shacklewell Arms 020 7249 0810
Hannah Wants Electric Brixton 020 7274 2290
Hornet/Titans & Kings/Mia Klose Borderline 020 7734 5547
The Howling Electrowerkz 020 7837 6419
The Intercepteurs Dublin Castle 020 7485 1773
James Wolff/Paul Rubinstein Cable Street Studios 020 77901309
Johnny Ashby Band 100 Club 020 7636 0933
King Punch/Lead Shot Hazard Good Ship 020 7372 2544
The Kleeks Troubadour Club 020 7370 1434
Laura Marling Secret Cinema
Laurie Anderson/Kronos Quartet Barbican 020 7638 6114
Marco V/Leon Boiler Ministry Of Sound 020 7378 6528
Midnight Magic/Pat Mahoney XOYO 020 7729 5959
The Milk Race Windmill 020 8671 0700
Name Your Heroes/Arboricidio Barfly 0870 907 0999
Nancy Elizabeth Victoria 020 8399 1447

Norman Jay Paradise 020 8969 0098
Open To Fire Barfly 0870 907 0999
Oui Legionnaires Nambucca 020 7272 7366
The Pharcyde Garage 020 7607 1818
Rainmaker/Intrvals/Kit Trigg Garage 020 7607 1818
Secret Guests Garage 020 7607 1818
She Makes War/Clara Luzia Underbelly 020 7613 3105
Skaters Club NME @ KOKO 0870 4325527
Some Weird Sin/Purson Buffalo Bar 020 7359 6191
Wanda Group The Waiting Room 020 7241 5511
Zewditou Yohannes Cafe Oto 0871 230 1094
ZZ Top Hammersmith Apollo 0870 606 3400
MANCHESTER
Bilal/Pieces Of A Man Band On The Wall 0161 832 6625
The Dark Lights/Mercury Field Wahlbar 0161 637 3736
Faitala Night & Day Cafe 0161 236 1822
Fantastic Mr Fox Soup Kitchen 0161 236 5100
The Madding Crowd Dry Bar 0161 236 5920
The Music Tapes Deaf Institute 0161 330 4019
Public Image Ltd The Ritz 0161 2364355
Sonic Boom/Plank!/Weird Era/Mind Mountain Kraak 07855 939 129
Van Der Graaf Generator Royal Northern College Of Music 0161 273 6283
NEWCASTLE
Breaking Away/Burning The Day O2 Academy 2 0870 477 2000
Broken Bones Black Bull 0191 414 2846
Madness Racecourse 0191 236 2020
New Town Kings Trillians 0191 232 1619
NORWICH
Darren Styles/Gammer/Wizzkid Waterfront 01603 632 717
Rise Brickmakers 01603 441 118
Unsung Lily/Dove & Boweevil Epic Studios 01603 727727
OXFORD
Evan Dando O2 Academy 0870 477 2000
PILTON
GLASTONBURY FESTIVAL **Arctic Monkeys/Dizzee Rascal/Professor Green/Rita Ora/The Vaccines/Haim/Jake Bugg/Foals/Alt-J/Tame Impala/The Horrors/Django Django/Enter Shikari/Palma Violets/Toro Y Moi/Solange/The Courteeners/Crystal Castles/Peace/Miles Kane** Worthy Farm
PORTSMOUTH
Vampire Weekend Guildhall 023 9282 4355
READING
Matt Maltese/Mo Evans/Jamie Crawford Rising Sun Arts Centre 0118 986 6788
SHEFFIELD
The Clench/The Rainy Day Club/Mordrake Shakespeare 0114 234 9636
The Velcro Teddy Bears/The Verals/Stop Drop Robot Plug 0114 276 7093
STOCKTON
Dodgy Georgian Theatre 01642 674115
WAKEFIELD
Sharp Practise Snooty Fox 01924 374455
YORK
The Wave Pictures Basement 01904 612 940

SATURDAY
June 29

Katy B, Shoreditch Park, London

ABERDEEN
New Town Kings/Cielo Rosso Moorings Bar 01224 587602

BELFAST
Duke Special Empire 028 9024 9276

BIRMINGHAM
Anima/The Fakulty/Second City Fire Actress & Bishop 0121 236 7426
God Damn/Them Wolves Sunflower Lounge 0121 632 6756
Jupiter Ate Flapper 0121 236 2421
Lovebites O2 Academy 3 0870 477 2000
Simon Townshend Hare & Hounds 0870 264 3333

BOURNEMOUTH
Alvin Collis 60 Million Postcards 01202 292 697

BRISTOL
Clara Luzia/She Makes War/Jemima Surrender Exchange 0117 9304538
Dub Colossus Louisiana 0117 926 5978
Rin Tin Tin/Red Hot Gypsy Fever/The Allergies Mr Wolf's 0117 927 3221
Skaters Start The Bus 0117 930 4370

CAMBRIDGE
Keltrix/Annie Dressner Portland Arms 01223 357268
Tim Barry/Sam Russo/Justin Crane The Cornerhouse 01223 352047

CARDIFF
Haight-Ashbury Buffalo Bar 029 2031 0312
Kenny Rogers Motorpoint Arena 029 2022 4488
The Music Tapes/Y Pencadlys Clwb Ifor Bach 029 2023 2199

EDINBURGH
Allan Johnston & Friends Captain's Bar 01316 682312
Artful 511
Broken Bones The Liquidroom 0131 225 2564
Burt Bacharach Usher Hall 0131 228 1155
Dead Sea Souls Cabaret Voltaire 0131 220 6176

EXETER
The Raptors Cavern Club 01392 495 370

GATESHEAD
Karnival Kids Three Tuns 0191 487 0666

GLASGOW
Angerfist/Outblast/Catscan O2 Academy 0870 477 2000
The Banter Thiefs/Bright Young Nights/Interzone O2 ABC2 0141 204 5151
Glasvegas O2 ABC 0870 903 3444
Goodgreef/Rong Arches 0141 221 4001
Houndin' The Streets Flying Duck 0141 564 1450
Less Than Sober King Tut's Wah Wah Hut 0141 221 5279

GLOUCESTER
Almeida/Darko/Fighting Fiction Brunswick 01452 415295

GUILDFORD
Freeze The Atlantic Boileroom 01483 539 539

HULL
Dodgy New Adelphi 01482 348 216

LEEDS
The Crookes Cockpit 0113 244 3446
Destroy The Skyline Royal Park Cellars 0113 274 1758
Ginger Baker's Jazz Confusion Brudenell Social Club 0113 243 5866

LEICESTER
Burning The Day/If Looks Could Kill O2 Academy 0870 477 2000
Hannah Wants/Adam Cotier/Freight Train Music Cafe 0116 262 5050

LIVERPOOL
Nina Kraviz/Yousef/Nicole Moudaber East Village Arts Club
The Released O2 Academy 0870 477 2000
The Valentine Brothers O2 Academy 0870 477 2000
Vince Kidd East Village Arts Club

LLANDUDNO
Brian May & Kerry Ellis Venue Cymru 01492 872 000

LONDON
Ali Rose Barfly 0870 907 0999
Benny Blanco Proud Galleries 020 7482 3867
Candi Staton Jazz Cafe 020 7916 6060
Classic Plastic Hope & Anchor 020 7354 1312
Crash Island Barfly 0870 907 0999
David August/Moonwalk/Kry Wo If Fire Club 020 3242 0040
Doe/Nai Harvest/Bloomer/Bonehouse Old Blue Last 020 7613 2478
Drums Of Death Dance Tunnel 020 7254 2273
DVS1/Sonja Moonear/Outart/Detect Audio Scala 020 7833 2022
Flowers/Fever Dream/Young Romance/Fireworks Betsey Trotwood 020 7336 7326
Future Of The Left The Lexington 020 7837 5387
HARD ROCK CALLING Kasabian/Klaxons/The Cribs/Paul Weller/The View Queen Elizabeth Olympic Park 020 7195 2133
Hella Better Dancer Queen Of Hoxton 020 7422 0958
HIGH DEFINITION FESTIVAL Katy B/Shy FX/Labrinth/Maya Jane Coles/Ms Dynamite Forest Farm
The Horrors (DJ set)/Findlay/Dexters Oval Space 020 7033 9932
Joanna Gruesome/Wooderson/Thee MVPs Sebright Arms 020 7729 0937
Jonathan & Charlotte Hammersmith Apollo 0870 606 3400
Joynes Cafe Oto 0871 230 1094
Laura Marling Secret Cinema
Laurel Canyons Water Rats 0207 813 1079
The Lovely Jonjo/Atomic Kitten Shoreditch Park 020 7739 7033
MK1 O2 Academy Islington 0870 477 2000
Paul Cross Slaughtered Lamb 020 8682 4080
The Polysonic Islington 020 7609 4917
Ray Keith/Mistabishi Garage 020 7607 1818
Red Snapper/Radioactive Man The Forum 020 7344 0044
Riva Starr/Supernova/Copyright Union Chapel 020 7226 1686
Robbie Williams/Olly Murs Wembley Stadium
Slow Club Moustache
Tall Boys Underworld 020 7482 1932
Tenth Electric Dublin Castle 020 7485 1773
Tiefschwarz Fabric 020 7336 8898
Toy (DJ set) Griffin 020 7739 6719
Undersmile/Steak/Diesel King/Sedulus Windmill 020 8671 0700
Xutos & Pontapes O2 Academy Brixton 0870 477 2000

MANCHESTER
Boddickers Ruby Lounge 0161 834 1392
Deep Street Soul/Craig Charles Band On The Wall 0161 832 6625
Driven Overboard Academy 3 0161 832 1111
End Reign/Cholera/Esoteric Youth/Cease To Exist/Old Skin Kraak 07855 939 129
Paqua Soup Kitchen 0161 236 5100
The Pharcyde NQ Live 0161 834 8180
Seize The Chance Dry Bar 0161 236 5920
Stuart Warbuton & The Grand Scheme Kings Arms 0161 832 3605

NEWCASTLE
Balkansky/Cooh/Cappo The Globe 0191 478 3913
The Glass Moths/The Dead Indians/Symphonic Pictures Cumberland Arms 0191 265 6151
Joe Longthorne Tyne Theatre 0191 265 2550
The Longsands Black Bull 0191 414 2846
The Wildhearts O2 Academy 2 0870 477 2000

NORWICH
Cubs/Ask Lydia/The Mondegreens Waterfront 01603 632 717
Wapscallions Brickmakers 01603 441 118

NOTTINGHAM
Hoodlums Bodega Social Club 08713 100000
Simone Felice Glee Club 0871 472 0400

PILTON
GLASTONBURY FESTIVAL The Rolling Stones/Primal Scream/Elvis Costello/Public Enemy/Chase & Status/Two Door Cinema Club/Johnny Marr/Noah & The Whale/Alabama Shakes/Azealia Banks/Dry The River/Fuck Buttons/Everything Everything/Hurts/Melody's Echo Chamber/Savages/Toy /Jagwar Ma/Major Lazer Worthy Farm

SALFORD
Simone Felice Sacred Trinity Church 0161 834 2041

SHEFFIELD
Roaming Son/Diamond Velocity O2 Academy 0870 477 2000

SWANSEA
2 Planets The Wig

WAKEFIELD
Jim Lockey & The Solemn Sun The Hop 0871 230 1094
Masochist Snooty Fox 01924 374455

YORK
Kids In Glass Houses Fibbers 01904 651 250
Panic Room/Morpheus Rising The Duchess 01904 641 413

SUNDAY
June 30

BIRMINGHAM
Bilal Hare & Hounds 0870 264 3333
Nina Baker Yardbird 0121 212 2524

BRIGHTON
The Music Tapes Blind Tiger 01273 681228

BRISTOL
Amy Dickson St George's Hall 0117 923 0359
Bonemud/Mordrake/Throne Of Demise Exchange 0117 9304538
Jamie Edmundson/Milegamax/Henry Wacey Fleece 0117 945 0996
The Sick Livers/Hacksaw/Fuk Stag & Hounds 0117 929 7048
Simone Felice Louisiana 0117 926 5978

EDINBURGH
Becka Wolfe/Sam Gillespie Captain's Bar 01316 682312
The Last September/Kat Healy/Obehi Voodoo Rooms 0131 556 7060
Martin Boland/Eddy Hanson-Futtocks Captain's Bar 01316 682312

EXETER
Kaideka Cavern Club 01392 495 370

GLASGOW
Marionettes/Made As Mannequins Broadcast 0141 332 7304
The Pharcyde/Bunty O2 ABC 0870 903 3444

HOVE
Emberhoney/Simon Beavis/Mark Allen Brunswick 01273 735254

HULL
Toseland Fruit Hull 01482 221113
The Weeks New Adelphi 01482 348 216

LEEDS
Chantel McGregor Brudenell Social Club 0113 243 5866
Sharp Intake Grove Inn 0113 243 9254
The Wildhearts O2 Academy 0870 477 2000

LEICESTER
Stevie Jones & The Wildfires/Jay Leighton Musician 0116 251 0080
Tim Barry/Sam Russo Firebug 0116 255 1228

LIVERPOOL
The Who Echo Arena 0844 8000 400

LONDON
Amir Alexander/Sven Weisemann Oval Space 020 7033 9932
Arkells Garage (Upstairs) 0871 230 1094
Boysetsfire O2 Academy Islington 0870 477 2000
Crack Our Black Heart
Firefly Green Note 0871 230 1094
Frank Fairfield Cafe Oto 0871 230 1094
H2O Underworld 020 7482 1932
HARD ROCK CALLING Bruce Springsteen & The E Street Band/The Black Crowes/Zac Brown Band/Alabama Shakes/Lissie/Mayer Hawthorne Queen Elizabeth Olympic Park 020 7195 2133
James What/Adam Cotier XOYO 020 7729 5959
Jethro Tull Royal Albert Hall 020 7589 8212
Laura Marling Secret Cinema
The Mariana Hollow Nambucca 020 7272 7366
Michael Bublé O2 0870 701 4444
Mindy Smith & Matthew Perryman Jones Bush Hall 020 8222 6955
Mission Of Burma Garage 020 7607 1818
My Youth Old Queen's Head 020 7354 9993
Paper Arms New Cross Inn 020 8692 1866
Psychic Pussies Macbeth 020 7739 5095
Robbie Williams/Olly Murs Wembley Stadium
Sertab Erener Hammersmith Apollo 0870 606 3400
The Sex Toys/The Grizwalds Bird's Nest 020 8692 1928
Troy Pierce Fabric 020 7336 8898
Van Der Graaf Generator Barbican Centre 020 7638 8891
The Wave Pictures The Lexington 020 7837 5387
The Yes Mess The Waiting Room 020 7241 5511

MANCHESTER
Nancy Elizabeth/Dan Haywood International Anthony Burgess Foundation 0161 235 0776
Vince Kidd Ruby Lounge 0161 834 1392

NOTTINGHAM
Bonfire/Snakecharmer/Wraith Rock City 08713 100000

PILTON
GLASTONBURY FESTIVAL Mumford & Sons/Nick Cave & The Bad Seeds/The xx/Vampire Weekend/The Smashing Pumpkins/Cat Power/Phoenix/Tyler, The Creator/James Blake/Jessie Ware/Editors/Deap Vally/First Aid Kit/Public Image Ltd/I Am Kloot/Villagers/Bobby Womack/Laura Mvula Worthy Farm

POOLE
The Proclaimers Lighthouse 01202 685222

ST ALBANS
Liam Rowlands Horn 01727 853 143

WOLVERHAMPTON
Jump The Shark Robin 2 01902 497860

The Weeks, New Adelphi, Hull

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY
July 1

The Smashing Pumpkins, Academy, Manchester

BIRMINGHAM
Harm's Way/Twitching Tongues/ I Exist/Desolated Rainbow 0121 772 8174
Kenny Rogers LG Arena 0121 780 4133

BRIGHTON
Geoff Berner The Greys 01273 680734
Mission Of Burma The Haunt 01273 770 847

BRISTOL
Exiled/Terimnal Moraine/ Diamondback Kiss Fleece 0117 945 0996
Thy Art Is Murder Louisiana 0117 926 5978

CAMBRIDGE
The Weeks Portland Arms 01223 357268

CARDIFF
Hoodlums Undertone 029 2022 8883

EDINBURGH
Badbadnotgood Sneaky Pete's 0131 225 1757

GLASGOW
Blondie SECC 0141 248 3000
Hypnotic Brass Ensemble King Tut's Wah Wah Hut 0141 221 5279

LEEDS
Ghost Mice Wharf Chambers
Jonathan Wilson Brudenell Social Club 0113 243 5866
Palooka Oporto 0113 245 4444

LIVERPOOL
Bizarre Ride East Village Arts Club
Matthew E White Leaf On Bold St 0151 707 7747
Rufus Wainwright Philharmonic Hall 0871 230 1094
Simon Townshend/The Real People/The Universal O2 Academy 0870 477 2000

LONDON
The Blind Boys Of Alabama Jazz Cafe 020 7916 6060
Blue King Brown Garage 020 7607 1818
The Computers Barfly 0870 907 0999
Jann Arden/The Tragically Hip Trafalgar Square 020 7930 3647
Karama & Maya Youssef Vortex Jazz Club 020 7254 6516
Lenka Borderline 020 7734 5547
Long Lankin/Laura Smyth/Ted Kemp Green Note 0871 230 1094
Michael Bublé O2 0870 701 4444
Natalie McCool Water Rats 020 7813 1079
Odd Future The Forum 020 7344 0044
Silvina Moreno Slaughtered Lamb 020 8682 4080
Simon Foster Dublin Castle 020 7485 1773
Tift Merritt/Simone Dinnerstein Purcell Room 020 7960 4242
Timothy C Holehouse/Gilmore Trail Windmill 020 8671 0700
Vanna Black Heart 020 7428 9730
Zac Brown Band O2 Shepherds Bush Empire 0870 771 2000

MANCHESTER
Boysetsfire/Bane/Apologies I Have None NQ Live 0161 834 8180
The Smashing Pumpkins Academy 0161 832 1111

NEWCASTLE
H20/Giants Trillians 0191 232 1619
Taking Hayley O2 Academy 0870 477 2000

NORWICH
The Temperance Movement Arts Centre 01603 660 352

OXFORD
The Bayou Brothers Jericho Tavern 01865 311 775

YORK
Simone Felice The Duchess 01904 641 413

TUESDAY
July 2

BOURNEMOUTH
Of Monsters And Men/Asgeir Trausti O2 Academy 0870 477 2000

BRIGHTON
Scott & Charlene's Wedding Green Door Store 07894 267 053

BRISTOL
Boysetsfire/Bane/Out Of Bounds/ Apologies I Have None Fleece 0117 945 0996
The Duval Project Coronation Tap 0117 973 9617
Harm's Way/Twitching Tongues/ I Exist Exchange 0117 9304538
Wolfhound Kingsdown Vaults

EDINBURGH
Blondie Usher Hall 0131 228 1155

GLASGOW
Badbadnotgood Broadcast 0141 332 7304
The Smashing Pumpkins O2 Academy 0870 477 2000
Taking Hayley/The Last Carnival O2 ABC 0870 903 3444

LEEDS
H2O Brudenell Social Club 0113 243 5866
Tim Ot Milo 0113 245 7101

LONDON
About Group Victoria 020 8399 1447
Brian Lopez 12 Bar Club 020 7240 2622
Cherry White Tipsy
CC Smugglers Blues Kitchen 020 7387 5277
Daniel Tashian Of The Silver Seas Slaughtered Lamb 020 8682 4080
Dead Can Dance Roundhouse 020 7482 7318
Death Oh Eff/The Imprints/Quiet Choir Dublin Castle 020 7485 1773
Flamin' Grooveriders Scala 020 7833 2022
Fidlar Heaven 020 7930 2020
Jann Arden Borderline 020 7734 5547
Monaco Bears Nambucca 020 7272 7366
Nick Mulvey Social 020 7636 4992
One Thousand Boats/Ranjana Ghatack Vortex Jazz Club 020 7254 6516
Pusha T XOYO 020 7729 5959
Rainy & The Dust The Bedford 020 8682 8940
Robbie Williams/Olly Murs Wembley Stadium
Ruth Royall Undersolo 020 7482 4611
The Sheepdogs/Ben Caplan Power's Bar 020 7287 3834
Tetsuya Umeda Cafe Oto 0871 230 1094
Thought Forms Barfly 0870 907 0999
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Tim Barry/Sam Russo Old Blue Last 020 7613 2478
Tom Robinson Tabernacle 020 7243 4343
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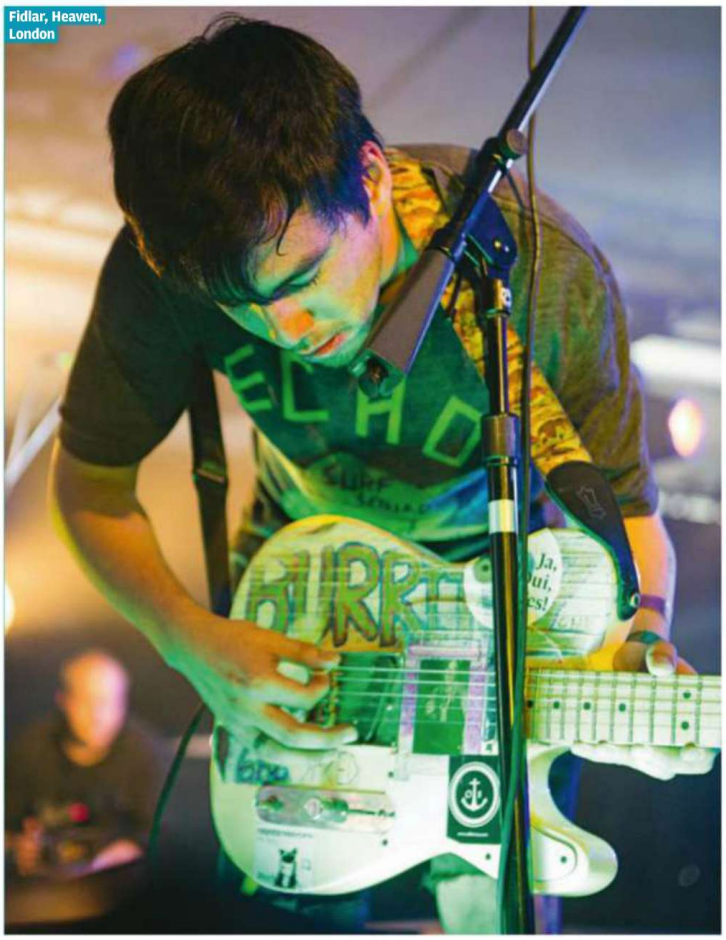
Fidlar, Heaven, London

THIS WEEK IN 1998

DAMON'S MELTDOWN, KELLY'S HEROES, LIGHTNING STRIKES

BOY WHO LIKES GRRRRRLS

"I'm an optimist and I'm for life and ultimately I'd like to settle down and have kids, but..." It seems as though Damon Albarn's dress sense has other ideas. Clad in nothing but an adorable tiger suit, the Blur frontman talks to *NME* about such as adult concerns as his recent collaborations with Thurston Moore of Sonic Youth, Massive Attack and Silver Apples at John Peel's Meltdown Festival on the South Bank in London.

Focusing on Albarn's status as a maturing rock icon, *NME* claims that Blur have achieved what every pop band should aspire to: "being 'about' and simultaneously 'of' their time". But faced with the question of what he'd say about the Britain of 1998, Damon replies, "About a month ago I spent hours driving round where I grew up, and for the first time in God knows how many years, I actually felt that I was in touch with the emotional side of my teenage years as opposed to this real in-yer-face, narky, cynical view of the place. I could actually see people as human beings again. So if I wrote about this country now, it would be much more... human."

Though this cathartic road trip seems to suggest Damon is entering a new era of sorts, he reassures us that Blur's years of fun are not over yet, jokingly stating: "Beer-drinking eggheads – that's a fair description of us."

JONES' PULLING TUNES

Stereophonics' Kelly Jones reminisces about the songs that form the soundtrack to his life. Impressing girls was high on his to-do list from an early age, serenading the pre-pubescent women of his dreams with AC/DC's 'TNT', which didn't go down well. Having failed to learn his lesson, he claims the band's first ever gig, at the tender age of 12, included a bunch of '70s rock classics.

CRYING LIGHTNING

Actual lightning strikes the crowd at the RFK Stadium in Washington DC, gathered for a Tibetan charity show featuring Radiohead, Pulp, REM and – naturally – Beastie Boys. "The top of my head felt like it was on fire," says victim Scott Shirley. Thom Yorke, meanwhile, keeps things focused on the issue at hand. "Killing has become an arcade game," he says. "By doing nothing people condone this violence."

Also In The Issue That Week

• Elliott Smith bags Single Of The Week with 'Ballad Of Big Nothing'. Clearly there's a bit more than nothing going on here, as reviewer Stephen Dalton points out: "Four songs of graceful, flickering beauty and timeless, unaffected sentiment."

• Underworld perform live and refuse to do single 'Born Slippy' because band member Darren Emerson is "fucked off with it". "Well excuse me!" rants *NME*'s Steven Wells. "WE pay your wages, twat, and you damn well play what WE want, OK?"

• Placebo's Brian Molko admits to "leaving a trail of blood and spunk" across England on their recent tour. England is still fearfully awaiting the cleaning bill.

• *NME*'s April Long gets personal with Ian Brown. Asked which song describes him best, he replies: "'Superstition' by Stevie Wonder. Because I'm not superstitious." Erm, OK...

NME

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WORDS: MARK BEAUMONT PHOTO: DAVID TITLOW

THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

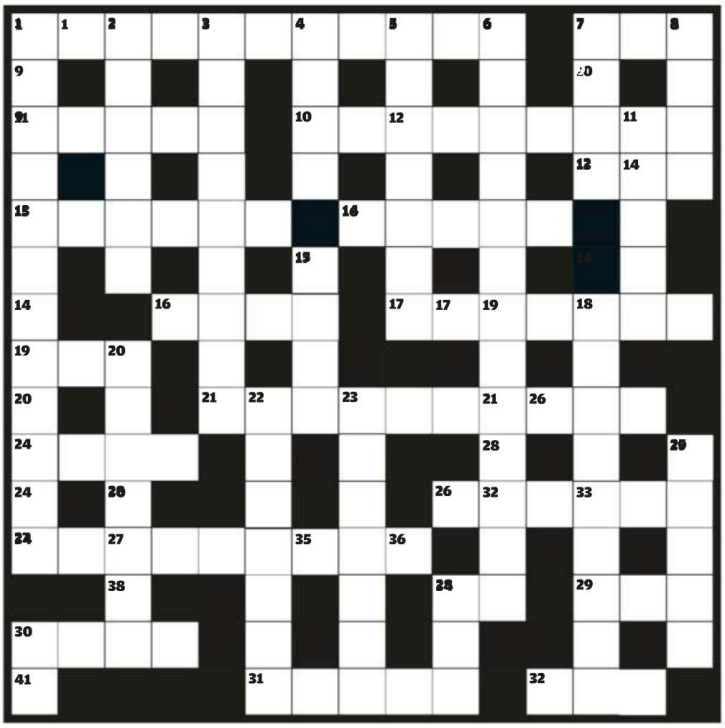
Win!

A BAG OF NME SWAG

1 Are they smoothing things over or taking revenge? Either way, it's all come from White Lies (7-4)
7+32A Matt Johnson uses half of the themes twice over (3-3)
9+22D They've just turned '13' with their 19th studio album (5-7)
10 Are they making light of a 'Stubborn Love' (9)
12 Drummer of the month is from Kodaline (3)
13 Those stupid people getting the new album from The Electric Soft Parade (6)
14 It's clear there's a word missing from Electronic's lyric, "*My imagination wants to see the____ colours of reality*" (5)
16 The rum I mixed for man with Suicidal Tendencies (4)
17 A Depeche Mode album to get you aroused (7)
19 Smiths' hit 'Sheila Take A __' (3)
21 Fields Of The Nephilim number given the pansy touch, perhaps (10)
24 'Vulnerable' Americans are partly bemused (4)
26 Huge entertainment in the '80s from Kool And The Gang, Gap Band and Inner City (3-3)
27+31A "*Sometimes everything is wrong, now it's time to sing along*", 1993 (9-5)
28 Joanna Newsom takes an 'E' from the band at 28 down to make an album (1-1)
29 Albums '__ On The Dune' by Empire Of The Sun or '__ On Fire' by Elton John (3)
30 (See 23 down)
31 (See 27 across)
32 (See 7 across)

CLUES DOWN

1 Clubber gear I get changed into for singer who suffers with 'Sleep Paralysis' (7-5)
2 It's 'Where You Stand' with this Scottish band's first single in four years (6)
3 "*Ah well, what a chump/Well, my head got a bump when I hit it on the radio*", 2007 (4-5)
4 Prince dug this valuable piece out from some place – it could be from mine (4)
5+20D New York band, fronted by Ezra Koenig, on the XL label (7-7)
6 After a gap of five years, this industrial rock band 'Came Back Haunted' (4-4-5)
7 Van Morrison's group that charted in the '60s with 'Gloria' and 'Here Comes The Night' (4)
8 A piece of cake for The Sugababes, Commodores and Groove Armada (4)
11 Creation label's Swervedriver had music featured in *Songs Of Praise* (5)
15 Deap Vally vocalist puts nothing into an attempt (4)
18 "*I used to think that the day would never come, that my life would depend on the morning sun*", 1987 (4-5)
20 (See 5 down)
22 (See 9 across)
23+30A Their latest writings have been addressed to 'Dear Miss Lonelyhearts' (4-3-4)
25 Strangely includes a song by The Eurythmics (5)
28 Prog-rockers who were 'Fragile' and 'Close To The Edge' (3)
30 The Kooks start off with a hit number from Smujji (1-1)



MAY 25 ANSWERS

ANSWERS ACROSS
1 Silence Yourself, 9 Pastels, 10 Tripper, 11 Hurricane, 12 Real, 13 Ride, 14 Hit Me, 15+29D Pure Evil, 17 Lola, 18 UFO, 21+27D Neon Bible, 26 Grow, 27 Bar, 28 Dee Murray, 32 Dr Alban, 33+4D Solid Gold Easy Action, 34 Steve

ANSWERS DOWN
1 Sappho, 2 Last Resort, 3 No Epiphany, 5 Out Here, 6 Rain, 7 ELP, 12+22A Repo Man, 16 RCA, 20+19D Spiders From Mars, 23 N-Trance, 25+24A Tom Petty, 26 Gay Dad, 30+8D Used For Glue, 31 Rico

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COLLECTORS' CORNER

MUSE

The muscial gems that no Muse fan should be without

WORDS: ALAN WOODHOUSE PHOTO: ED MILES

MUSCLE MUSEUM EP (1999)

The band's second EP, like their self-titled first, was limited to 999 hand-numbered copies, which now fetch a pretty sum. Four of the tracks on the EP were re-recorded later the same year for the group's debut LP 'Showbiz', and when the title track was re-released as a single it became their biggest hit to date.

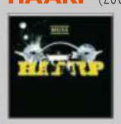
Need To Know: The title track reputedly got its name from the two words that are found next to 'muse' in most dictionaries.

HYPER MUSIC/ FEELING GOOD (2001)

A double A-side single featuring Muse's cover of 'Feeling Good', named the best cover version of all time in a 2010 *NME.COM* poll. Written in the '50s by Anthony Newley and Leslie Bricusse for the musical *The Roar Of The Greasepaint – The Smell Of The Crowd* and made famous by Nina Simone, the song has become a Muse live staple.

Need To Know: Another cover featured on the B-side – The Smiths' 'Please, Please, Please, Let Me Get What I Want'.

HAARP (2008)



Along with the accompanying DVD, this is a document of what are arguably Muse's most memorable gigs, when they became the first band to play – and sell out – the newly rebuilt Wembley Stadium in London in 2007. Featuring all the band's signature songs up to that point, the album and DVD were both big sellers.

Need To Know: The gigs weren't actually the first at the new Wembley – George Michael had played there a week earlier. But Muse were the first *band* to play.

NEUTRON STAR COLLISION (LOVE IS FOREVER) (2010)

The lead song for *Eclipse*, the third movie in the *Twilight* series, was released as a download just weeks before the film's release. Written by frontman Matt Bellamy about an old relationship, it was a Number 11 hit in the UK and also reached the Top 10 in Italy and the Czech Republic.

Need To Know: Muse also appeared on the soundtracks for the two previous movies in the series, *Twilight* and *New Moon*.

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Edited by Dan Martin

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Letter of the week

The best of the NME mailbag

JOEY MALONEY

YEEZUS WALKS (FINALLY)

From: George Ellinson-Bunce
To: *NME*

Having been a devoted fan of Kanye West since he dropped his first LP, I was more than nervous when it was announced his new album would be titled 'Yeezus'. Kanye never did like not being in the spotlight. People's early reviews of the album, from leaks, have remained mixed. It's easy to criticise an album which veers so strongly towards a direction in music which hasn't been touched yet, and I think that's where a lot of the negative reviews come from. His album '808s & Heartbreak' did much the same and paved the way for many more artists to produce music in a similar vein. Personally I think this album will do the same. People may criticise initially, but in the long term the genius behind the madman will shine through.

WIN!
LETTER OF THE WEEK WINS
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NME's response...

Hello George. After spending a morning in the company of Kanye (just through Spotify, alas, he blew me off for brunch), I'm in a state of transfixed bewilderment and feeling pretty happy about it. You don't want 'digestible' from this guy any more, do you? You can get enough of that when he's spreading himself thinly on compilations and other people's records. Frankly, since he finally gave over completely to deranged paranoia, his work has just got better and better. 'Yeezus' is a tough glare into a perhaps disturbed mind, but if he put out a record that didn't confound with barely plausible sonic pushes and raging contradictions, I'd be disappointed. I'm with you, it's great, but it'll take a few days to decide if it's up there with the best work from 'My Beautiful Dark Twisted Fantasy'.

STONED LOVE

From: Alicia McEwan
To: *NME*

Last night I was lucky enough to see The Stone Roses for the first time at Glasgow Green. The band, of course, were absolutely fucking phenomenal and I felt blessed to have the opportunity to hear some of the greatest songs ever written performed live. However, there was one minor disappointment – the crowd. The place was swarming with dickheads, all wasted to the point where they couldn't possibly have been able to remember a thing of the Roses' set the next day. I'm not saying you shouldn't go to a gig, have a drink, have a good time – I myself was marginally steaming – but what is the fucking point in spending money to see one of the best bands in the world if the experience is lost somewhere in a drunken haze? The guy in front of me spent a good 10 minutes just trying to roll himself a spliff, hardly giving a second glance to the band. As 'Made Of Stone' began he asked me to hold his unrolled spliff for him and so, as the chorus to one of the greatest songs ever kicked in, I was left holding some guy's spliff when I should've been singing my fucking heart out. C*** didn't even give me a toke.

From: Seb James
To: *NME*

Before watching *Made Of Stone*, I was, admittedly, not the biggest Roses fan in the world... but holy fuckballs, Shane Meadows has made me one. Since then I've trawled through every interview I can find while cyphering the soul out of the records. *Made Of Stone* captures the absolute brilliance of the band in their youth right through to the carnage at the Heaton Park gigs. It just makes you feel fucking mega. You leave the cinema wanting to start a band, and to get really, really fucking high – and any film that can do that is worth seeing. GO.

From: *NME*
To: Alicia McEwan, Seb James

Other people can be annoying, Alicia, it's true. But the fact is, the potent magic unfurled by those four when they get together really is a dangerous power that can make people behave very oddly. It's why they had to keep it bottled for 18 years. I myself will admit to dribbling at Heaton Park last year. But sometimes it makes people feel as lovely as you, Seb. Maybe you should give Alicia some of the spliff or she'll call you a rude word – DM

THE BEADY EYE OF THE BEHOLDER

From: Keira Reilly
To: *NME*

On Tuesday my friends and I went to the HMV signing for Beady Eye's new album 'BE'. It was the best day of my life. They were all super lovely and Liam Gallagher even kissed me! We then got given wristbands to the album launch/afterparty at his shop Pretty Green, which was super-lucky. They played some acoustic tracks and covered The Beatles' 'Cry Baby Cry'. After that they also played a DJ set which was amazing!

From: *NME*
To: Keira Reilly

Putting aside the fact that you might *just* want to raise your expectations if you think a Beady Eye instore is the best life has to offer, you've got a point. The seemingly bizarre hook-up with producer Dave Sitek seems to have worked. I went to the London instore and it was weirdly subdued, almost as if (*gulp!*) the music was doing the talking. Between that, and some faintly reconciliatory sentiments on 'BE' itself, is this proof that Liam is finally starting to grow up? Perhaps not, as this next letter proves... – DM

From: Richard Knight
To: *NME*

OK, so 60 per cent of Beady Eye were responsible for dragging Britpop kicking and screaming onto the world stage and left the audience struck catatonic with a raw, UK-manufactured passion. But surely, after two decades, the game is up? If it wasn't for Liam's ability to conjure up aggressive similes at the drop of a hat, he and his lot would likely have sunk, with 'Different Gear...' being the final nail in the coffin. Gallagher has gone supernova, and it's time we let the star burn out gracefully without the 7/10 reviews, just for old times' sake. Let's save the cover stories for a promising new generation – the likes of Peace, Palma Violets and Parquet Courts. The future's bright, we don't need prequels from the past.

From: *NME*
To: Richard Knight

Beady Eye *are* a new band though, right? OK, cheating there. But the wonderful thing about now is how technology (that again) has merged the whole history of rock into one big amorphous, timey-wimey whole. We don't need to be constrained by chronology any more. But of course, *NME* will never stop crushing on and covering the bands you mention and tons more – DM

STALKERS

From: Sian
To: *NME*

We met Chilli Jesson outside Haim's KOKO gig in London. I tried to act cool while I was speaking to him, then became a little fangirl as soon as we walked off! Made the night.

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

LUKE STEELE
EMPIRE OF THE SUN

QUESTION 1
How many swordfish women are there on the cover of 'Standing On The Shore'?
"On the cover... it's four."
Correct, well done
"Whaddya mean, 'Well done'? I designed it!"

QUESTION 2
What does the priestess in the yellow skirt give to Nick in the desert in the video to 'We Are The People'?
"A flower."
Wrong, it was a human skull
"Oh, OK. Don't get too far ahead of yourself, Steele."

"To be honest, I'd prefer some water right now"

QUESTION 3
Which of your songs was sampled on Mac Miller's song 'The Spins'?
"Max Miller? Who? I don't even know who that is."
Wrong. 'Half Mast' was sampled by the US rapper
"Really? I didn't have a clue about that. Cool!"

QUESTION 4
Which music icon got so excited by your work with Pnau that he had to get involved with creating Empire Of The Sun?
"Elton John. Easy."
Correct

QUESTION 5
What colour were the contact lenses you wore in the video for 'Without You' (below)?
"I'm gonna say they were... husky blue."
Correct

Luke, Elton wants his outfit back ASAP

QUESTION 6
Which two songs did you play in a broadcast to coincide with the solar eclipse in 2009?
"That was 'Swordfish Hotkiss Night' and 'Breakdown'."
Correct

QUESTION 7
Which website described 'Delta Bay' as sounding "like 'Thriller' sung by cats"?
"*NME*?! It has to be!"
Wrong. Pitchfork

QUESTION 8
What are the jobs of the dancers in the video for The Sleepy Jackson's 'Good Dancers' (top, right)?
"In the mental home, they're kind of nurses looking after the sick people, and then there's a janitor sweeping."
Correct. Are The Sleepy Jackson still going?
"Yeah, I've been doing the new record for a while. It's just me now. Mal, the drummer, took over my studio in Perth and turned it into a music factory kind of thing. There's a Balinese style bar out the back."

The NHS is a fun place to work these days

QUESTION 9
Name one of the never officially released Sleepy Jackson songs broadcast during an XFM session back in 2006.
"Three lost songs? Um, let me see... Er, no idea!"
Wrong. You could have had 'Hello' or 'The Right Road'
"(*Sings 'The Right Road'*) Aw, that's a good one, 'The Right Road'!"

Luke (second left) in The Sleepy Jackson, before he discovered *The Legend Of Zelda*

QUESTION 10
How many spikes are there in your current crown – the one you're wearing on the cover of Empire Of The Sun's new album, 'Ice On The Dune'?
"10."
Wrong. 16
"I actually have quite a few crowns now, so it's getting quite difficult to keep up and remember which one it is that I'm wearing. I've got a few spares actually. I even gave one to a girl in the front row of the Sydney Opera House when Empire Of The Sun played a show there recently."

Total Score

5/10

"What can I say? I did my best. My brain's a bit lost at the moment. I'm jet-lagged!"

WORDS: MATT WILKINSON PHOTO: GETTY

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GLASTO 2013

OUT WEDNESDAY JULY 3

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RICHARD JOHNSON